

# THE NEW YORK DRAMATIC MIRROR

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LEONARD BATE



### THE BOOTH STATUE.

The suggestion made two weeks ago in *The Mirror* that a statue to Edwin Booth be erected in Central Park by popular subscription will evidently in good time lead to an organization of prominent men in and out of the theatrical profession with that purpose in view.

*The Mirror* made the proposal for a statue with no thought or hope of reaping any cheap incidental reward. As the leading journal of the dramatic profession in this country, it believed that such an honor was due to Edwin Booth, and it sought and seeks to be the instrument of a proper beginning of such a movement. It realizes that to make the project feasible and promising, it must be divorced from any restricted auspices and placed upon a purely public plane, because to be successful the movement must be made popular. To this end, *The Mirror* is quietly sounding sentiment among men prominent in the theatrical profession, in the arts, and in literature, upon whom the burden and the responsibility of prosecuting the plan will fall, and to whom, with the thousands that will finally contribute to the statue, the honor of accomplishment must belong.

During the next week the sense of a number of men conspicuous in the dramatic field and in other professional walks has been taken on the subject with most gratifying and entertaining results.

Those from whom an expression of opinion was sought have uniformly—with a single exception—declared in favor of the project. Most of these have been men whom it is desirable to have on a committee for such a purpose, and they have expressed willingness to serve upon such a body. At the proper time they will be called upon to do so. Among those who have thus expressed themselves are men who during his life were very near to Edwin Booth.

Many whom it is necessary to consult on the subject are out of town at this time. The more prominent of these will be communicated with by letter. As several of them are in Europe, some time will elapse before the suggestions that they will no doubt offer can be received. In the meantime, the preliminaries will be followed here, and by Fall it is believed that the organization of a committee that will instantly command public respect and popular cooperation can be announced.

### OPERATIC PREPARATIONS.

Colonel Henry Mapleson and his wife, Laura Schirmer-Mapleson, are stopping at Morello's on West Twenty-ninth Street. They intend to sail for Europe before this, but their plans in connection with the forthcoming tour of the Mapleson and Whitney Opera Comique company have detained them. Said Colonel Mapleson to a *Mirror* reporter yesterday:

"The tour will begin on Sept. 11 at Toronto. It will then extend through the West. Returning, the company will sing at St. Louis, Washington, Baltimore and Philadelphia. It will reach New York city in February, for a long engagement.

"The operas in the repertoire will be *Fadette*, *Graciosa*, by Lecocq, and *The Royal Joker*. The last is by J. P. Frayer, a lady, and a native of Detroit, who is now studying at Leipzig. It is in the vein of *The Mikado*. The scenes are laid in Egypt instead of Japan.

"Sir Augustus Harris will send us four artists. We have signed contracts already with Theo Dorri, the famous contralto from Milan. She is, by the way, an American by birth. Tito Marti, the composer, will conduct for us in New York and probably in Chicago and Philadelphia. Tomasi, the assistant conductor, sailed a week ago for Europe to see operas in Paris and Vienna. If he cables that he approves of them, we shall secure the American rights.

"We shall give every opera a distinct and elaborate production, in the fullest sense of the word. The scenery will be by Young and Seavey. Alias, of London, who made the dresses for *The Talisman*, will design the costumes. The principals will all be artists of the first rank. Roberts and Ebert are engaging the chorus. There will be forty voices, and we shall carry a portion of an orchestra.

"Fred. C. Whitney will travel with the company and have full charge of the business department. I shall confine myself to the 'productions' and the direction of the stage.

"Mrs. Mapleson has never been in better voice or health than now. Many beautiful gowns are being designed for her.

### MANAGER BURTON'S EASTERN TRIP.

Charles S. Burton, manager of the Salt Lake Theatre, is making his annual visit East. This year Mr. Burton is combining pleasure with business. He is accompanied by his bride. Mr. Burton spent several days in the city last week, making his headquarters at the Hotel Savoy. After staying a few days at Seabright he will return to Salt Lake City. Mr. Burton says that the season has been prosperous there. "We are getting more in touch with the East every year," he observed to a *Mirror* representative. "When there is a flurry in Wall Street we feel it at once, and when there are good times here we get the full benefit of them. Of course there is the same money stringency at present with us that is found in all parts of the country. But we have had no serious commercial disasters and we expect none. I believe that business will be good next season. Mr. Hayman attends to my bookings. We find it mutually advantageous.

We generally play two hundred nights a year. One hundred-and-fifty nights have already been filled for next season." Besides managing the theatre Mr. Burton is conspicuously identified with Salt Lake City banking interests.

### MODEST EXPECTATIONS.

At last Mary Anderson's successor has announced herself. It is a little puzzling, but she also has declared that she will be a second Julia Marlowe, too.

Twice welcome she! Mrs. Dannenhans is her name. Her marriage name, of course she will adopt a *nom de théâtre*. Dannenhans is too suggestive of Dunnerundblitzen to bill well and suggest well.

Mrs. Dannenhans lives in St. Louis. Her husband is an apothecary. She does not live with her husband. She did, but they have separated five times in five years. She says five times and out—or, to be literal, five times and on—the stage.

Hear her: "My friends have for a long time told me that I had a great deal of talent for the stage. I expect to make a second Julia Marlowe, resembling her very much in person and having a voice similar to hers. When I go on the stage I expect to make my debut in New York city, the centre of dramatic art in this country. I shall adopt a course much similar to that of Mary Anderson. She always had a reputation for being as cold as ice. I shall establish the same reputation, and shall grow famous, I know, because I have the ability and determination to go through with everything I undertake. As soon as I grow famous my husband will, of course, change his attitude toward me and desire my return. I don't know which I'll do then. I have worked faithfully while living with him, serving as clerk in his drug store from seven in the morning until ten at night, but never received any thanks but brutality."

This related to a newspaper reporter in police court, where Mrs. Dannenhans and her husband and a third person were cited in a case involving some misunderstanding to which all were parties.

"The little blonde shook her curls in a determined manner," descriptively—and no doubt veraciously—remarks the reporter.

To such as Mrs. Dannenhans the stage is an easy conquest and fame but an incidental acquisition. With a person and a voice "very much resembling those of Miss Marlowe," and an icy demeanor like that of Mary Anderson, she will unquestionably scale to their respective altitudes, at once—or both of them. She has ability and determination, she says, and surely she ought to know.

We await her advent with a tremulous expectancy.

### HARRIGAN AND HANLEY FISHING.

The season of Edward Harrigan's company ended most prosperously at Colonel Sinn's Park Theatre, Brooklyn, last week. Harrigan's Theatre will reopen Aug. 21 with a revival of *Dan's Tribulations*, with Mr. Harrigan, of course, in the title role.

Simultaneously with the production of *Dan's Tribulations*, the company will begin to rehearse the new local drama that Mr. Harrigan recently completed. The piece has not yet been named. In it Mr. Harrigan will originate the character of an all-wise politician.

Yesterday Mr. Harrigan and Mart W. Hanley, his faithful friend and manager, started for White Lake, at Liberty, N. Y. They have gone on a two-weeks' fishing jaunt. Later, they may visit the seashore. Mr. Harrigan will not open his cottage at Schreon Lake this Summer.

### A VACATION FOR 1892.

"I have decided to let my company rest during July," said E. E. Rice to a *Mirror* man. "I was uncertain, but the indications point to extreme heat, and we shall all be the better for a vacation."

"When will 1892 resume? At Palmer's positively on Monday, Aug. 14. The company will rehearse for rehearsals on Aug. 7. They have been playing continuously for forty-eight weeks, and are not averse to a short vacation."

"I shall stay in town most of the time. There will be plenty of novelties in 1892 when it resumes. Its run will be indefinite—perhaps it will extend throughout the Winter."

### IRVING'S AMERICAN TOUR.

Early in August Henry Irving will sail from Liverpool for Montreal. He will then go to San Francisco by way of the Canadian Pacific Railroad. He will begin his American tour at the Grand Opera House, San Francisco, on Sept. 4. He will play two weeks at that theatre. Then he will tour for three weeks through the Northwest. Mr. Irving will play a month at the Columbia Theatre, Chicago, beginning on Oct. 2. On Nov. 6 he will open Henry E. Abbey's new theatre, now in course of construction on Broadway next door to the Casino. In New York he will play a large repertoire, including Henry VIII. and Becket.

### MRS. CARTER'S NEW PLAY.

Louise Leslie Carter will have her opportunity to appear in an emotional part, when David Belasco's romantic play, *Heart of Maryland*, is ready. It will be produced in the Autumn. The scenes are laid in the geographical heart of Maryland in 1863, and the heroine's name is Maryland. Mrs. Carter is in demand at every theatre where she has appeared. She has worked earnestly and pluckily, and she deserves the good opinion which her professional efforts have gained.

### A ST. JOE THEATRE DEAL.

William L. Lykens is negotiating a deal on behalf of the Tootles estate at St. Joseph, Mo., for the Crawford Theatre in that city. The estate is willing to buy or to lease the theatre. If the deal goes through the theatre may be closed, and then, again, attractions at popular prices may be booked for it.

### COSSIP OF THE TOWN.

Adelaide Prince, James T. Powers and Charles Chatterton were among the passengers for Europe on Saturday.

James Lee Finney will spend the Summer at Casanova, N. Y.

A new book by Ramsay Morris will be published in August.

Charles Wyngate, who was a member of Annie Pixley's company last season, has been engaged by Ramsay Morris.

The manuscript of *The Magic Ring*, in which Marie Halton appeared recently in London, has been received by Elisabeth Marbury. The manuscript of *The Sims* and Raleigh Adelphi Theatre's success, *The White Rose*, has also reached Miss Marbury.

There was depression on the Rio to last Wednesday. The Suburban had depleted many a professional pocket. R. E. Graham was among the few who picked out Lowlander for a winner, and he cleared quite a handsome sum in consequence.

W. G. Sweatnam has gone to his Summer home near Watkins Glen.

Thomas Q. Seabrooke is the stage name of Thomas Quigley. Last week he presented a petition to the Court of Common Pleas to have the name of Seabrooke legalized.

Schwarz and Mike, managers of the Grand Opera House at Bryan, Texas, write: "Accept our hearty congratulations upon the rapid growth of the profession's favorite medium. *The Mirror* beyond doubt is the B. P. O. E.—best paper on earth."

Ramsay Morris is making bets that next season he will have the handsomest leading man on the American stage. His name is Edmund Maurice, and he comes from England. Maurice was the original Bootles in *Bootles' Ruby* in England. He played the part more than one thousand nights.

Henry E. Abbey and Mrs. Abbey were yachting on the Sound last week. This week they go to Chicago, accompanied by Aunt Louisa Eldridge.

The Manhattan Quartette has signed with Robert Munroe.

James J. Tighe, Edwin Bethel, Robert Vernon, J. G. Bauer, Norman Campbell, Lou Allyn, Elsie Jerome, and Polly Poland King have been engaged by W. F. Blande to support Eugene O'Rourke in *The Wicklow Postman*.

Nada Reyval, the electric dancer from Paris who made her debut in this country at Koster and Rial's last Summer, has been engaged especially for next week with the Edgewood Avenue Opera company at Atlanta, Ga.

George H. Walker, manager of the Grand Opera House, at San Antonio, Texas, arrived in New York last week. He will remain about three weeks. Six thousand dollars will be spent on the theatre this Summer. It will reopen on Sept. 1. Robert Mantell will be the attraction. Other bookings are Thomas Q. Seabrooke, Stuart Robson, Wilson Barrett, *Superba*, *A Trip to Chinatown*, Fanny Davenport, *Modjeska*, Alabama, the Lilliputians, and Pauline Hall.

Lorenzo S. Allen, of the Dark Secret company, and Amelia H. Ambrosio were married by Justice Martinez in Jersey City last Tuesday night.

Robert Hilliard last week secured a verdict for \$633 against Oscar Hammerstein on a claim for salary due as leading man of the defendant's Harlem stock company.

E. E. MacFadden has signed with Sadie Hassan to play the leading part in *A Kentucky Girl*. Meanwhile he is spending the Summer in Ohio. He is an enthusiastic wheelman and his chief recreation is cycling.

The Corse Panton company, after a prosperous season of fifty weeks, will close at Bloomington, Ill., on Saturday.

A Society Tramp closed on June 10 at the Bijou in Pittsburgh. The piece is funny and has a pretty story, besides offering scope for the introduction of specialties. Kate Dunloe, the owner, is under engagement with another attraction for next season, and for that reason she intends to let out *A Society Tramp* on royalty.

Adolf Philipp, manager of the opera at Terrace Garden, has leased Poole's Theatre, on Eighth Street, near Broadway, and will attempt to establish a popular German theatre under the name of Germania. He has engaged many of the old Amberg company, and will begin the season about Sept. 1.

John J. Collins, business manager of the Ramsay Morris Comedy company, is spending the Summer as a clerk in the Pequot House, New London, Conn. Last season he was a clerk in the Kastarskill House in the Catskills.

Howell Osborne and his wife (Fay Templeton) arrived in New York last week from a tour around the world. They have been visiting the theatres.

John Carroll benefited at the Academy of Music, Brooklyn, last Wednesday night. The volunteers included the Russell Brothers, Weber and Fields, J. W. Kelly, Tiddledewinks, Minnie Schult, Eddie Leslie, Vera Nobrega, Tommie Burnett, Charlie Diamond, James Linden, J. S. Rose managed the stage.

J. D. Burbridge, representing the Southern Managers' Association, is in the city. To a *Mirror* reporter Mr. Burbridge said: "Down our way *The Mirror* is the only theatrical paper read. I have looked already over seventy attractions for my circuit which includes everything South of Savannah. I shall remain in New York all Summer."

Tyrone Power's new play *The Texan*, recently produced for the first time in Maine, has won praise in St. John, N. B., and other places, and is being played successfully in Canada. The company is declared to be one of the best ever seen in those localities, and the play is described as a strong one.

Alvin Joslin Davis has gone a-fishing.

W. F. Blande suggests that J. B. Polk and G. A. Beane would make a capital comedy team in Boston. Do you see the point? Polk and Beane. This is Mr. Blande's first offense.

The show printing firm of Samuel Booth and Sons is bankrupt.

A Trip to Chinatown was performed for the six hundred and fourth time last Thursday night, and this breaks the record of theatrical "runs," as such, although there are several plays that have been performed many times more.

It is said that but two theatre bills picturing the elder Booth are in existence, and that these are the property of B. F. Keith and John B. Schofield.

The Chicago *Times* says that Manager H. R. Jacobs has decided to close the Alhambra Theatre and the Academy of Music in that city, and that he will probably transfer the Kimball Opera company from the Alhambra to the Clark Street Theatre.

Nelson Wheatcroft has returned to New York.

George Smith is booking the route for the Frederick Paulding-Maida Craigen combination.

Arthur Tiffany, of E. S. Willard's company, is probably the youngest stage manager in America. He comes of a prominent Chicago family and is a college graduate.

Contrary to published reports, Branch O'Brien has not yet engaged for next season. He is an energetic and thoroughly capable agent.

John S. Baker has signed to go in advance of *The Shipwreck*, a new sensational melodrama that will be produced next season by Elmore and Palmer. The managers promise new and startling mechanical effects in this play.

Ed J. Connelly will not go with Charles Dickson's company next season.

Alf. Hayman says plays by Augustus Thomas and William Gillette will be staged at the Empire next Winter.

Ellie Wilton and Herbert Standing will be members of the Empire Stock company.

S. Goodfriend will do journalistic work this Summer.

Beverly Sitgreaves, Agnes Robinson, F. W. Brown and Thomas Burns have been engaged for Charles Frohman's Comedy company.

J. B. Dickson will send on the road a play called *An American Hero*. Mr. Dickson says: "It is likely that Al. Lipman may appear in it."

Rumenthal, of the Lessing Theatre, Berlin, is anxious to have Charles Wyndham appear at his theatre in January, playing in *The Raible Shop* and *David Garrick*. Wyndham has not decided whether or not he will accept Rumenthal's offer.

Eleonora Duse has appeared at the London Lyric as Nora in an Italian version of Ibsen's *Hell's House*.

Hattie Williams, who personates the Infanta in 1492, has been re-engaged for next season.

Irving Williams has been engaged to manage Tyrone Power's company.

Charles Chatterton, Henry E. Abbey's private secretary, sailed on the *Chester* on Saturday. He will meet Maurice Gran in London. Mr. Chatterton does not know how long he will be abroad.

James Jackson, the well-known press agent of the Providence and Stonington Steamboat line, intends to go out as press and advance agent with some company next season. He has a thorough knowledge of transportation business.

Phin. W. Nares, formerly with A Barrel of Money, is engaged for light comedy parts at Manhattan Beach, Denver.

Marks and Norman have engaged the Royal Quartette to support Henry E. Dixey in *Adonis* on tour.

Henry Herman, one of the old-timers of the Lambs' Club and under engagement to Charles Frohman, will rest for a few weeks at New Rochelle, Long Branch, Chicago, and Minneapolis. Early in August he will appear in San Francisco in *The Girl I Left Behind Me*.

Oscar Hammerstein to a *Mirror* reporter: "The preparations for the production of *The Talisman* and *Versailles* at the Manhattan Opera House unstrung me. I am just getting myself together again. The great success of the production lies in the fact that it appeals to every one."

Tyrone Power wrote last week from St. John, N. B.: "The Texan is a great success. On Monday my company will produce *The Sins of the Fathers*." Both plays are by Mr. Power. His company is of extraordinary excellence.

Rube Stacy, a Yankee comedy, will introduce to the stage a new character, that of a New Hampshire horse dealer, to be played by J. W. Harrington, who has made a study of the habits and dialect of this species of ruralist. It is said that fifty horses will parade in this show, that the story is dramatic and sensational, and that the scenic outfit will be notable.

### SUMMER EXCURSION TICKETS.

To all Northern and Eastern seaside, lakeside, and mountain resorts, to Deer Park and Oakland, the Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all other points where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book in which shortest routes and lowest rates via "Picturesque B. & O." to all resorts are given from points on that road east of the Ohio River; profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket agents, B. & O. R. Co., or you can have it mailed to you by sending name and address with 10 cents in stamps to Chas. O. Seall, Gen'l Passenger Agent, Baltimore, Md.



**SPECIAL NOTICE.**

Advertisements for next week's issue of *The Mirror* must be in hand not later than noon of Saturday, July 1. Next Tuesday being a holiday *The Mirror* will be published on Monday morning—a day earlier than usual.

**ERRATA.**

In the article leading *The Talisman*'s second page, relative to the proposed statue to Edwin Booth, typographical errors in the third paragraph, as printed, materially alter its meaning. The paragraph should read:

"During the past week the sense of a number of men conspicuous in the dramatic field and in other professional walks has been taken on the subject with most gratifying and encouraging results."

**AT THE THEATRES.**

**Manhattan.—The Talisman.**

Opera comique in three acts. Libretto by D'Ennery and Bataillon. Music by Maquet. Produced June 21.

Louis XV. . . . . Max Freeman  
Chevalier De Valpurgon . . . . J. Aldrich Libby  
Georges De La Garde . . . . . Robert Dunbar  
Nicolas . . . . . Richard F. Carroll  
Marquis De Chavannes . . . . . Edna Rose  
Colonel . . . . . Edgar Smith  
La Popeline . . . . . Robert Carleton  
An Officer . . . . . William Herbie  
Master of the Royal Household . . . . Frank Rodden  
Michelette . . . . . Bianca Lescaut  
Renée De Chavannes . . . . . Marguerite La War  
Athenais . . . . . Lulu Hesse  
Solanges . . . . . Cheridiah Simpson  
Henriette . . . . . Harriet Williams  
Louise . . . . . Genevieve Hill  
Leocadie . . . . . Alice Butler

There were a great many members of the profession upon the stage of the Manhattan Opera House on Wednesday night, when *The Talisman* was produced for the first time in America, but there were vastly more in the audience. The orchestra was strewn with leading men and women, advance agents, songwriters, managers, would-be managers, and ingénues. The critics were promoted to boxes, and Ben Stern and Harry Hammerstein divided the honors as manager.

Of *The Talisman* it may be said that it is a species of spectacular extravaganza and allegorical ballet in three acts and four tableaux by D'Ennery, author of the *Two Orphans*, and Burani, with music by Maquet, translated from the French by A. K. Schade, produced under the personal direction of Oscar Hammerstein, staged by Max Freeman, music-directed by Gus Kerker, ballet-mastered by Vincenz Romeo, and electric-lighted by John Thompson.

*The Talisman* is wonderfully made. It concerns itself with the court of Louis XV. and the country folk of that period. It begins with witches and ends with the most "French" kind of intrigue in which Michelette, who behaves like a chanteuse excentrique, but who is supposed to be a country maiden, is the centre of attraction.

*The Talisman* has a plot, but the opera is produced with so much brilliancy that one is too dazzled to make it out. Sufficient to say that some of the dialogue is scarcely fit for polite society and that the rest of it is not worth speaking. Mr. Hammerstein has promised, however, to cut the dialogue and to put back much of the music that he had taken out; so the opera, with the improvements to be gained by further performance, should be much more entertaining than it was on the first night.

There is no denying the fact that the cast is vocally very weak. The orchestra on Wednesday made all the music, and at times it drowned effectively the efforts in the direction of singing made by Marguerite La Mar, J. Aldrich Libby, Robert Dunbar, Lulu Hesse and Cheridiah Simpson.

Without the ballet, *The Talisman*, as it is here produced, would be tame indeed; with the ballet, the town will go to see it and go again.

The ballet is Versailles, imported direct from the Empire, London, where it has just been withdrawn after a long run. It symbolizes Spring, Summer, Autumn, and Winter. David Henderson, in *Smad*, and Ali Baba, has exhibited to us ballets quite as gorgeous and skilful, but that does not alter the fact that when Mr. Hammerstein's phalanx of Zephyrs and Bacchantes advanced upon the footlights with a determined effort to kick as high as possible, joy spread throughout the auditorium and penetrated into the lobby.

Seven more or less young women, with very Italian manners and costumed more or less in plum color, threw an especial amount of "ginger" into their dancing and deportment. Clara Qualitz, in a costume devised and jeweled by herself—vide programme of the house—gyrated and tip-toed to music by W. W. Furst. She was an image gay and phantom of delight.

Bianca Lescaut has her name in very black type in the programme. Therefore she is the star attraction. Miss Lescaut is an amusing little person, animated and nimble, and *oh*. She has two or three singing voices. The top one is good, the others aren't.

Max Freeman makes a rheumatic King Louis XV. J. Aldrich Libby sings and acted intelligently as a chevalier. Richard Carroll, as Nicolas, a lout, takes liberties with the text. *The Talisman* of *The Talisman* is Versailles.

**Grand.—House on the Marsh.**

A year ago Nervyn Dallas presented his adaptation of Florence Warden's *The House on the Marsh* to an East Side audience. The production then won considerable approval. On Monday Mr. Dallas, under the management of Arthur Wallack and with an excellent company composed in part of last season's cast, put forward the play again.

"*The House on the Marsh*" is a weird and dramatic novel. The present dramatization is by no means so effective as the story, for the reason that its speeches are prolix and its action halting. But it has moments of surprise and scenes of violence. It is, therefore, not unpopular with the patrons of melodrama.

Mr. Dallas does not speak clearly enough for us to judge of his abilities as an elocutionist. J. B. Studley makes a rough Jasby Sadley, ex-covict. E. D. Lyons, as the comic man, holds the sympathies of the audience.

Olive Oliver repeats her vivid impersonation of the house-keeper. Edith Kenward is pretty, pert, and clever as the governess. Ida Soloe is sufficiently doleful as the wife of Jim Woodfall.

**Tony Pastor's.—Variety.**

The company at Tony Pastor's this week is one of the best of the season. It is headed by a novel performer at this house, M. Servais Le Roy, a Belgian conjurer, whose feats are skilful and surprising. One of them, varying illusions of the kind seen in this city before, is an evolution of three persons from apparent space. It is called "The Three Graces." Lily Bernard continues as a favorite here; the Quins and an amusingly clever dog are seen; the Wood Sisters, burlesquers; Meehan and Raymond, in a sketch called "Lucky Strike"; Symonds, Hughes and Rastus, the wing dancers; Fox and Barker, in "A Countryman's Visit"; Christie and Pearl, in comedy; and Delavoye and Fritz in their clowning make up an entertaining programme.

**Koster and Bial's.—Operetta and Vaudeville.**

The novelties at Koster and Bial's last night were an imitation by Mlle. Bardoux of Yvette Guilbert, the Parisian vaudeville artist, made in costume, after a careful study of the latter by the imitator in Paris last year; and Frederic Solomon's arrangement of Solomon and Morton's one-act nautical operetta, *The Admiral*. Both features were well received. The travesty of *La Belle Helene*, and the specialties of Charles Haydn, Ada Lundberg, Lottie Collard, the Borani Brothers, and Dufour and Hartley furnished out an entertaining programme.

**At Other Houses.**

*The Talisman*, with an elaborate ballet at the Manhattan, is very successful, and a run seems to be assured.

Rice's 1492 continues prosperously at Palmer's.

Adonis will be withdrawn from the Casino after this week.

Nana Sahib, Indian necromancer, is a new feature of Keller's entertainment at Daly's.

The second edition of *The Isle of Champagne* at Summer prices is well supported at the Fifth Avenue.

The promoters of the Imperial Music Hall declare that resort to be the coolest place in town. The entertainment is surely one of the best in the city, its particular star being Eunice Vance.

This is the final week of the Bostonians at the Garden.

The Broadway has been made much cooler in appearance and in fact by the introduction of cane seats and light hangings, and with its openings on all sides and its ventilating machinery is one of the coolest theatres in town. A new version of *Panjoandrum* will be introduced on Wednesday evening.

The Prodigal Daughter and the roof-garden at the American draw good audiences.

**WAINWRIGHT WILL ACT.**

Marie Wainwright will return to the stage. She will return in the Fall. To be exact, the date is Sept. 3. The tour is now being booked. Julian Magnus will continue to manage Miss Wainwright. The repertoire will be the same as last season. The season may begin in New York city.

Coming a month after Miss Wainwright's official announcement that she had retired forever from the stage, her change of mind is a big surprise.

**THE STAGE CHILDREN'S CLUB.**

At the Brooklyn Lyceum, on Sunday, the Stage Children's Club was organized by the election of Edith Widmer, president; Irving Pinover, Walter Leon, vice-presidents; Addie Pinover, secretary; and Percita West, treasurer. The objects of the organization are to effect engagements directly with managers, without the intervention of agents, and to establish a benefit fund.

**CUES.**

Lansing Rowan will play Cynisca in Will C. Cowper's production of *Pygmalion* and *Galatea* next week.

Macklyn Arbuckle will spend the Summer along the St. Lawrence River, and return to New York in August.

Eddie Collyer has returned refreshed from a trip to Peak's Island, Me.

Edward Knott and wife (Agnes Roselle) are spending the Summer at their home in Hamilton, Can.

Julius Steger will sing the leading role in De Koven's new opera, which J. M. Hill will produce next season.

Isadore Rush, of Roland Reed's company, is busy arranging her elaborate costumes for the production of Mr. Reed's new comedy at the Boston Museum on Aug. 21. Miss Rush will leave for Chicago to be one of the world's fair next Monday.

Business Manager Barton, of the Casino, says negotiations are pending with a company to take the place of Adonis next week. If no arrangement is made, the Casino will be closed, but the roof-garden will remain open.

J. H. Cooke will be featured next season in Oliver D. Byron's play *The Inside Track*, under Otto H. Krause's management.

Mande Odell has been released by Daniel Frohman in order that she may accept an engagement next season with Rosenquest and Arthur to play *Sue Eudale* in *Blue Jeans*.

On the fiftieth performance recently at the Theatre Cluny in Paris of Corngan contre Corngan, the event was celebrated by a sumptuous banquet served on the stage after the final curtain. The American rights of this piece have been secured by Charles Frohman.

It is reported that William L. Lykens will next season open an office in New York, and that he will represent thirty Western theatres, in harmony with the regular agencies.

J. E. Toole, the German dialect comedian, will open his season in Kilarney and the Rhine at Philadelphia on Sept. 4, under the management of J. H. Washburn. Oliver Jenkins, W. H. Harvey, Professor W. H. Kerngood, Alice Wambold and Minnie Jarboe have been engaged for his company.

D. W. Truss and company have received samples of novelties from China, Japan and Siam that will be used in advertising Wang. Mr. Truss will continue to direct the tour of 8 Bells, into which several new features will be introduced by John Byrne, who is said to have the groundwork for a new production that will excel anything he has thus far attempted.

A benefit at the Bijou Theatre on Sunday night netted "Tom" Maguire, treasurer of the Fourteenth Street Theatre, about \$1,200. Among the performers on the occasion were Flit Raymond, John W. Ransone, Mlle. Ottilie, Ida Bell, Laura Bart, Adele Ritchie, Tim Cronin, Barney Ferguson and R. F. Carroll. Mr. Maguire has almost recovered from the injuries recently inflicted upon him by a stranger in a Sixth Avenue resort.

J. A. Shunk, manager of John Dillon, the Ole Olson company, and the Calhoun Opera company, is in town making engagements.

Vernona Bridges and her daughter, Ruby Bridges, have been engaged for the Ole Olson company.

**LETTERS TO THE EDITOR.**

**A BOOTH MEMORIAL DAY.**

COLUMBIA THEATRE,  
CHICAGO, June 24, 1903.

To the Editor of the *Dramatic Mirror*:  
Sir,—I have watched in vain ever since the death of Edwin Booth for some visible sign that might lead to an adequate recognition of the fact that that great actor was held by the American public, and the regret on the part of that public and the members of the theatrical profession in particular over the irretrievable loss that the people and the world at large have sustained on account of his sad demise.

It is a matter of deep regret that some exertion has not been made to have a special day set aside throughout the country for a universal expression of sorrow through the means of several public ceremonies or memorial services.

I think that the matter needs only to be presented to receive a unanimous and hearty endorsement. I feel, indeed, would be the spirit that has not been impressed by the intrinsic loveliness of Mr. Booth's character and the artistic meaning and effect his forty-four years upon the American stage will have upon future generations.

A career marked equally by genius, intellect, sensibility, beauty, noble achievement, exalted character, and auspicious effect, such as his was, should not be allowed to end without a public recognition of his life's services to the intellectual and moral world. He lived for a sacred cause and for the great profession which he represented as a high and sufficient reason that he should not be forgotten and neglected after death.

At this time it would seem most proper and opportune that a day be set aside for some public and universal expression of sorrow, that each person who loved and honored Edwin Booth and the cause to which he devoted his life be allowed an opportunity to contribute to a fund for the purchase of an appropriate monument to be placed over his grave to his sacred memory.

This, at least, should be given some consideration, even in the present period of the World's Fair rejoicings, in honor of the actor who would not allow himself to be degraded by frivolous inclinations of the time, but who arose above all such competition and antagonisms of that which is most worthy and best in dramatic art by obeying a light that shone to him alone. Such history as he made is the most exalted and worthwhile history in the world, and that he should pass away from his profession and earth without more than a passing notice would, to say the least, seem strange if not ungrateful.

CHARLES A. PARKER.

**"THE HEART OF ART."**

NEW YORK, June 4, 1903.

To the Editor of the *Dramatic Mirror*:  
Sir,—Will you give me a little space to present a matter that may be of much interest and benefit to our profession?

While traveling through Texas last season I had the pleasure of meeting some of the teachers and educators of that great State. Among them I met a gentleman who was a genuine free lance in elocution and oratory. His reputation for unusual and remarkable ability interested me.

The system of work which he explained to me will, it strikes me, be invaluable to any one interested in dramatic and oratorical expression. It is absolutely free from "recitationary nonsense" and has all the simplicity of a fine art.

In its conception you realize the originality of genius, a wonderful faculty of observation, of reducing ideas to a focus, of materializing abstract thought. We often get the advice: "imitate nature." The critics on the dailies have a weakness for this particular kind of advice, but we are not told what "nature" is. In this new system of dramatic work you are conducted to a tangible model, and you then know what it is and knowing what nature really is you can hold the mirror up to it with the inspiration of truth.

I was astonished at its unique worth. In the light of its teachings one is able to advance surely and rapidly, to save time and, oh! that is a valuable and necessary—(to save time) and develop what is best in one's own individuality. And just there it is infinitely superior to any method of elocution and dramatic training that has come under my observation since I have been an actress.

You are taught to see the perspective of voice tone painting; you are taught to draw the anatomy of your thought, picture correctly from a study of spontaneity; you are made familiar with the great natural economic law that governs all expression; you see the high lights and shadows of the voice, and you do all this without examining an oil painting with a microscope, spitting elocutionary hairs, or weighing words in hypercritical scales.

I would give more information of the subject, but the work is to be published in this city soon, and it can speak for itself, and take my word for it, it will speak loudly for itself and will be heard.

"The Heart of Art" is the title, and it is a heart worth winning. The author is Professor A. S. Lewis, a Louisianaian. The fact that the complete system will be offered to the public made me wish to anticipate its coming by the heartiest and most emphatic endorsement. For I believe that any new and true ideas and earnest efforts to better and facilitate our work should be met half way.

LILLIAN LEWIS.

**1893—Perfecting Altered at Last—1894**

**Now Booking**

**New England Circuit.**

**BOSTON GRAND OPERA HOUSE COMPANY**

Will make a tour of New England, presenting an elaborate production of Lester Wallack's charming and delightful military Comedy-Drama.

**ROSEDALE**  
**Or, THE RIFLE BALL.**

By permission of MR. ARTHUR WALLACE.

This famous play closed last season at the Grand Opera House in a triumphant blaze of glory. People in large numbers were unable to secure seats at every performance of the successful run. The press of Boston was universal in its commendation of the piece.

Will open at Grand Opera House Boston, Oct. 2, for two weeks.

Company En Route October 16.

A cast unequalled in strength and excellence. Company composed of star artists, whose names are familiar to theatre patrons the country over. The people now under contract for the season are:

**MR. JOSEPH HAWORTH,**

Late leading man with John Stetson's *Crust of Society* Company.

**MISS SADIE MARTINOT,**

Late leading juvenile lady with Rose and Charles Coghlan.

**MISS ANNIE CLARKE,**

Leading lady and late of the Boston Stock Company.

**MR. FRANK J. KEENAN,**

Late leading man with James A. Herne's *Comedy* Company.

**MR. WILLIAM MESTAYER,**

Late star comedian with his own Company.

**MISS KATE EVAN,**

Character leads, late of the Boston Museum Stock Company.

**MR. MARK PRICE,**

The author and late leading support to Mr. Herbert Downing, the tragedian.

**LITTLE LILLIAN MASTERSON,**

Famous as "Little Lord Fauntleroy," the most versatile child actress on the stage.

**MISS BELLE STOKES,**

Late with Mr. John Stetson's Company.

**MR. CHARLES E. INSLEE,**

A young Boston actor whose work has attracted unusual attention.

**MISS NELAN DAYNE,**

Late leading Southerner of the Boston Museum Stock Company.

**MR. FRANK ANDREWS,**

Late leading roles in Maude Granger's Company.

**MR. EDWARD WADE,**

Late of the Boston Museum Stock Company.

**MISS CAROLINE LOJHART,**

Authoress and juvenile leads.

**MISS MAUDE SHOOKER,**

Character parts with leading Companies for several years.

**MR. J. W. RILEY,**

Leading "heavy" with Western Companies.

**MISS MAUD L. BURNHAM,**

Late with Mr. A. M. Palmer's Company.

**MISS ELLA L. LAWRENCE,**

Late with Mr. Wilson Barrett.

**OTHERS, GUEST ARTISTS, LADIES, GENTLEMEN.**

Miss Maud Guest. Miss Hattie J. Brown.

Miss Julia Hatcher. Mr. Charles McSally.

Miss Helen Norrington. Mr. Andrew Silver.

Miss Winifred Richards. Miss Kate Long.

Mr. Richard Frost. Miss Emma Ballard.

Mr. George Wheeler. Miss Julia Sperry.

Miss Livers. Miss Annie Coughlan.

Miss Kate Loring. Mr. Herbert Wilson.

Miss Fannie Knight. Mr. M. Penman.

20 Fifty Extra Superannuated. 20

**MR. GEORGE BURNHAM,** Musical Director.

**MR. JAMES ANDREWS,** Stage Carpenter.

**MR. CHARLES SHOOKER,** Property Master.

**New and Magnificent Special Society**

for the

**GIPTSY DELL AND THE BALL ROOM SCENES.**

**OUR OWN SPECIAL CAR.**

**New and Beautiful Costumes, Cal-**

**cium Lights, Properties and Acces-**

**ories.**

The combined salaries of this organization reach a figure which would stagger most theatrical managers.

Excellent printing, and plenty of it, by the leading lithographers of the country.

Elegant Frames of Photographs, Souvenirs, Cour-

ters, Circulars, all the latest devices for making known the coming of the only stock company in New England.

The whole under the personal direction of Mr. A. H. Dwyer, Manager Grand Opera House, Boston.

Address all communications as above.

**WARNING.**

This is to certify that Mr. A. H. Dwyer, manager of The Grand Opera House, Boston, Mass., has secured the rights to play Lester Wallack's Military Comedy Drama

**ROSEDALE**

**Or, THE RIFLE BALL**

In all Cities and Towns East of the Mississippi River. All persons are cautioned against producing or making contracts to produce the same or en-

gaging in the production thereof and any attempt so to do, will be punished to the full extent of the law and at the peril of the parties so engaged.

ARTHUR WALLACE.  
Roberts and Ebert, Agents.



## THE USHER.



Over against the ignorant intolerance of many non-progressive clergymen respecting the stage there can be set, now and then, the sensible utterances of isolated ministers who have come to view the theatre from a rational, human and healthy standpoint.

The latest of these indicators of occasional common sense in the pulpit is the Rev. Dr. Charles Fluhrer, of All Souls' Church in Grand Rapids, Mich.

The other day Dr. Fluhrer delivered a sermon on the subject of Edwin Booth. He paid an eloquent tribute to the man, and he discriminately analyzed the art of the actor. Altogether it was quite a remarkable and instructive sermon.

His text was from the book of Job, and it was apt: "An interpreter, one among a thousand."

Dr. Fluhrer drew a comparison between Booth and Talmage. He told how Booth had paid his creditors one hundred cents on the dollar, and how Talmage, "that other actor," led his congregation in singing the doxology when he heard that the creditors of his church had agreed to take twenty-three cents on the dollar in settlement of their claims.

"I would much sooner commend to the young the practical preaching of the actor on this point," said he, "than that of the twenty-three-cent Tabernacle pastor."

Some surprise has been expressed that Edwin Booth did not remember The Players in his will. Surely, it cannot be forgotten with what a princely hand the lamented actor founded that club!

He gave it outright the beautiful house in Gramercy Park; he gave it his fine library, and numbers of valuable pictures and dramatic relics. In all, his gift in that way to the members of his profession amounted at the least to a quarter of a million dollars.

Since during his lifetime he had bestowed these gifts, I cannot see why surprise should be manifested that he did not mention the club in his will. With the example of the unoccupied Tilden mansion a few doors away, which was to have been the repository of the statesman's free library, it is not strange that the tragedian wisely completed his good deeds for The Players while able to see his ideas put into execution.

In his will he forgot no one who had a claim upon his bounty. Besides the bequests to relatives and friends, he gave \$25,000 to charitable and benevolent institutions, three of them belonging to the profession.

I was amused to see in one of the daily papers last week the statement that Joseph Jefferson might hesitate to accept the presidency of The Players because of the pecuniary obligations connected with that office. The inference was that the president is expected to help the club to meet expenses.

That is arrant nonsense. The Players is a most prosperous and flourishing club. Having its own house, rent free, it is situated more advantageously than any other kindred organization in this city. Moreover, its revenues annually have considerably exceeded its disbursements, and to-day it has on hand an accumulation of profits aggregating more than \$25,000.

If Mr. Jefferson declines to accept the honor of presiding over The Players it will be simply on the ground of poor health. But as I said last week, the election of Mr. Booth's successor will not take place, in any event, before next Autumn.

On the Broadway corner of the Casino there is a colored glass illumination which sets forth that Henry E. Dixey is playing Adonis and gives the consecutive number of the performance. The figures are changed daily.

On Monday night of last week the sign read "743rd performance." The following night it read "750th performance," and the anniversary was widely advertised.

It was not the 750th performance, it was the 744th; but the Casino's juggler skipped a week in one day in order to make the "celebration" business feasible a week ahead.

The Chicago Times is disposed to doubt

the accuracy of my assertion that Edwin Booth and Henry Irving had not been on good terms since the joint engagement of the two tragedians at the London Lyceum.

Mr. Willard, when interviewed on the subject by the Times last week, said that so far as he knew "the relations of the two actors had always been friendly, but especially since Booth by Irving's invitation played at the Lyceum."

Evidently Mr. Willard's knowledge of the matter is slender. My authority was Mr. Booth himself, who told me the story of his Lyceum engagement, how it came about, and how uncomfortable it made him, immediately following his return from his last foreign tour.

Mr. Booth was the soul of charity and gentleness, but he expressed himself at that time very emphatically and very sharply on the subject of Mr. Irving. It is a fact, I believe, that during Mr. Irving's subsequent engagements in this country Mr. Booth quietly ignored his presence here.

Details are lacking, but it was announced in print a few days ago that "arrangements were made by cable for a production of A Trip to Chinatown in London next Fall." The critics there will have to overhaul their vocabulary. It is quite safe to say that they have never seen anything like it.

Will the writer of the letter dated Washington, June 23, and signed "An Actor," kindly send his name to THE MIRROR? It is not desired for publication, but to permit of a personal answer.

Before many weeks have elapsed the profession will have an opportunity to subscribe through an official channel to a statue of Edwin Booth. It will require some little time to arrange the preliminaries to such an important movement and to perfect the organization of a representative committee to whose hands the custody of the funds and the management of the entire matter may be confidently intrusted.

In the Chicago Times Mr. Willard answers, at considerable length, certain strictures upon the actor-manager published under the signature of Clement Scott.

This is an old bone of contention in London, but we, who have no actor-managers in the strict sense of the term, know little and care less about it.

Mr. Scott argues that the actor-manager is a menace to dramatic art; he uses his position to give himself the best parts, and he is unable to discriminate between plays that are worthy and plays that are not, owing to his habit of gauging their merits solely by the strength of the character he intends to cast himself for.

Mr. Willard replies to this by pointing to a number of successful American stars, who he says are actor-managers. He asserts that the only difference between them and the English actor-managers is that they are not stationary or resident.

But the difference is far greater than that. Mr. Willard neglects to take into account the fact that every one of the stars he mentions is "handed" by a shrewd manager, whose skill has done much to build up his attraction. The English actor-manager runs the whole show. The American star is wisely content to leave the direction of his business, and in frequent cases the choice of his plays, to the man that stands in the background and moves the helm.

The best answer to Mr. Willard's arguments was Milton Nobles' speech on the actor-manager at the recent annual dinner of the Actors' Order of Friendship. Mr. Nobles has been actor, manager, and author on his own account for a good many years, and it is his opinion that the present condition of theatricals in this country renders actor-management both unsatisfactory and unprofitable.

Of course there are exceptions to every rule, but on this side of the water exceptions to this rule are extremely rare.

An article in the World of Sunday that has attracted some attention and excited a little indignation in certain quarters, attacks tooth and nail every one of the Summer theatrical entertainments in New York, from Panjandrum to Robin Hood.

The writer claims that the pieces now being performed in this town are fit only for idiots to see, and that the audiences that enjoy them are composed for the most part of idiots.

So much bile comes to the surface in the course of the four columns devoted to this subject that the reader cannot help wondering why the author remains in the city while the waters of Saratoga still retain their corrective properties.

Of course Panjandrum, Adonis and 1492 are the veriest nonsense; but this is the silly season when the wisest man relishes a couple of hours of idle diversion. He would resent a serious play as fiercely as the reader on the Summer hotel piazza would refuse a dose of "solid" literature.

It is no sign of a depraved or a frivolous

taste to laugh an evening away over trifles that nobody except a born fool takes seriously.

James T. Powers is an inventor as well as a comedian. He was an eye-witness of the horrors of the Hotel Royal fire, and they made such an impression on him that he made up his mind he could not be happy until he invented a fire-escape that would be superior to the various contrivances now in use.

The great idea came to him not long ago. He has invented a fire-escape of a simple kind that can be utilized so as to protect the occupants of every room on any one side of a building. It is compact, ornamental and very ingenious.

The plans are drawn and Mr. Powers is going to submit them for approval to the fire commissioners of this city.

## THE WILL OF EDWIN BOOTH.

Last Tuesday the will of Edwin Booth was filed in the Surrogate's office by the law firm of Arnous, Rich and Woodford. The document was executed on June 15, 1892, and was witnessed by J. L. Vanderget, St. Clair Smith (the physician who attended Mr. Booth during his last illness) and L. H. Lockwood.

The estate is valued at about \$655,000, of which \$505,000 is personally consisting of money lent on bond and mortgage in New York and Brooklyn. The only real estate is a villa at Newport, which was for some time occupied by Mr. Booth's daughter, Edwina Grossman.

The legacies amount to \$110,000, and the residue will go to Mrs. Grossman and her children. She is the mother of a son named Clarence and a daughter named Edwina. The introduction of the will and the bequests are thus worded:

I, Edwin Thomas Booth, actor, do make, publish, and declare this my last will and testament.

First—I order and direct that all my just debts be paid as soon after my decease as may be practicable.

Second—I give and bequeath:

- To my brother, Joseph A. Booth, \$10,000.
- To my niece, Marie Booth Douglas, \$10,000.
- To my nieces and nephews, Asia Clarke Morgan, Adrienne Clarke, Junius B. Booth, Sidney Booth, Creston Clarke, and Wilfred Clarke, to each \$5,000.
- To my cousins, Charlotte Mitchell, of Baltimore, and Robert Mitchell, of North Carolina, to each \$5,000.
- To my friend Mrs. Maria Anderson, \$5,000.
- To my friends, John H. McGonigle and his wife Catherine, to each \$10,000.
- To my friend Mrs. Margaret Devlin, a sister of Mrs. Catherine McGonigle, \$5,000.
- To the Actors' Fund, the Actors' Order of Friendship, both of the city of New York; the Actors' Order of Friendship of Philadelphia; the Trustees of the Masonic Hall and Asylum Fund of New York, as the Home for Incurables at West Farms, New York, to each \$5,000.

The residue is left in trust with the Central Trust Company, to be invested, and the income will be paid to Mrs. Grossman during her life. Upon her death the principal is to be divided, together with the accumulated income, into as many portions as she shall leave children surviving, and the income is then to be paid to each child until he or she shall arrive at the age of twenty-one years, when the principal is to be paid over to them.

Elias C. Benedict, William Bosham and John H. McGonigle are made executors without bond. The brother, Joseph A. Booth, is a physician in this city. Asia Clarke Morgan, Adrienne Clarke, Wilfred Clarke and Creston Clarke are children of John Sleeper Clarke and Asia Booth, a sister of the testator, and they all, with the exception of Creston Clarke, who is a member of Daly's company, reside in London. Mrs. Maria Anderson is the widow of D. C. Anderson, who was associated with Edwin Booth in California early in his career. She resides in New York.

## MC CARTHY'S RIGHTS SUSTAINED.

In the suit brought by Daniel McCarthy to enjoin Joseph P. Sullivan from producing Leaves of Shamrock, Judge McAdan, of the Superior Court, last week decided in favor of the plaintiff, enjoining Mr. Sullivan from performing his play, holding that it was an infringement of Mr. McCarthy's True Irish Hearts.

The litigation between these actors has been very active. The first suit was begun in Minnesota to enjoin Leaves of Shamrock, but the Minnesota court refused an injunction. When Mr. Sullivan got in that State again he was served with papers in a new suit brought by Dittenhoefer, Gerber and James, Mr. McCarthy's attorneys.

The case came on for trial last month. The defendant, represented by Waldorf H. Phillips, claimed that his play was not only dissimilar but had been written before True Irish Hearts, and he also sought to prove by introducing in evidence different plays that True Irish Hearts was not original.

David Gerber, representing the plaintiff, claimed that True Irish Hearts was sufficiently original to entitle it to protection, and that the defendant, who had performed in the play, had memorized the different parts and written Leaves of Shamrock which, in reality, was the plaintiff's play under a different title, excepting the fourth act.

## A CIRCUS STRUCK BY LIGHTNING.

Last Wednesday, at Riverfalls, Wis., lightning struck the centre pole of the large circus tent of Ringling Brothers and instantly killed eight persons and injured a score of others. The performance was still in progress but the storm was so severe that the audience was crowding out of the tent in alarm at the time of the stroke. The excitement was great, and a panic that would have resulted in many more deaths was prevented only by the presence of mind of the Ringlings and their employees.

A new version of Panjandrum is being done at the Broadway this week.

## GIRARDVILLE'S MANAGER.



H. W. Becker.

H. W. Becker, owner and manager of the Palace Theatre, Girardville, Pa., is pictured above. Mr. Becker is a native of Girardville, and was educated in schools in that place, Ashland, and Williamsport, and in a business college in Philadelphia. After extensive traveling, during which he patronized racing and other sports in various parts of the country, he became interested in theatricals. In 1889 he formed the Beck Comedy company; and after a successful season with this he returned to Girardville and purchased a half interest in the wholesale and retail lumber business then conducted by his father. The subject of this sketch is now the sole owner of this business, having subsequently acquired his father's interest. Mr. Becker built the Palace Theatre in Girardville, and has been engaged with and interested in the amusement enterprises of Little Triste, and Struck Gas. Although he has since been interested in other companies, he pays almost sole attention to the Palace Theatre and the lumber business, amusing himself occasionally with private theatricals and working up benefits. He has recently taken hold of a new enterprise for the manufacture of fuel gas. Mr. Becker is a member of the Girardville Board of Trade, and is regarded as a liberal and enterprising citizen. He is the editor and proprietor of a little theatrical paper called The Footlight, and incidentally conducts a theatrical exchange for the booking of routes, etc., from Girardville. He retains his early liking for sports, is manager of the Pennsylvania Baseball Club, and owns several spans of trotting horses, among them being "Hornet," with a record of 2:27 1/2, "Percy B.," 2:18, "Valley Boy," 2:18 1/4. Mr. Becker also owns valuable dogs. He is a musician with all the rest, being able to play upon more than twenty instruments. He leads a band numbering 109 men, and employs a part of this organization in his theatrical business. Mr. Becker is but about twenty-four years of age. His father, E. K. Becker, is one of the most prominent and wealthy men of that locality.

## MR. SHERIDAN SAID "THANK YOU."

A young woman jumped off a Broadway cable-car near Thirtieth Street on Thursday afternoon. She took a paper from her purse and said a few words to a bystander, who received it. The strange man walked over to a group in which John F. Sheridan stood talking, and handed him the paper.

Mr. Sheridan said "Thank you!" and looked at the document. He found it was a Supreme Court summons, and then he looked angry.

The young woman was Ida C. Orme. Mr. Sheridan had been difficult to serve, so she carried the summons around with her in case of emergency. She felt delighted with her success, for the comedian is soon to sail for England.

"I was engaged by Mr. Sheridan in London for the season at a salary of \$30 a week," said Miss Orme to a Mirror reporter. "I came to New York and opened with him at the Bijou Theatre in Mrs. O'Brien, Esquire. I received my salary for five weeks. Then Mr. Sheridan dismissed me, saying that as Mrs. O'Brien was a failure he should close his season at once. But he didn't close his season. He put up Fun on the Bristol.

"There was no two weeks' clause in my contract. My lawyer, Judge Dittenhoefer, wrote that I was ready to go on with the company. He received no answer. Then he got out a summons for Mr. Sheridan, which we were unable to serve until Thursday. The amount I am suing for is more than \$1,000, with the value of my passage back to England."

Miss Orme says that Mr. Sheridan is well-to-do. He owns property in England, and he is the proprietor of the two boxing kangaroos now exhibiting profitably in this country.

## GROWING ALL THE TIME.

During the month of June THE MIRROR has published 121 1-2 columns of advertising. In the corresponding month last year it published 97 1-2 columns. Last month, therefore, shows a gain of 24 columns. This Mirror's advertising since Jan. 1 of the present year has averaged more than 30 columns a week.

The Western Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClintock, Gen. Eastern Agent, Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 221 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis.



# COME AND SEE US. "PLAY THE WINNER."

## CHARLESTON, S. C.

Seating Capacity, 1,500.

On Ground Floor.

American Theatrical Exchange,

Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

### IN OTHER CITIES.

#### WASHINGTON, D. C.

The first trying heat of the Summer was experienced last week at the playhouses now open in this city. But, notwithstanding this fact, the attendance has been very satisfactory. In fact, it may be set down as an accurate statement that this has been the most successful season of Summer theatricals Washington has ever enjoyed, and the attractions have never been better, and just here is probably the secret of the aforesaid success. Attesting the fact that good things always find devotees and admirers in Washington, even during the sweltering heat of Summer.

At Albion's the Dickson Opera co. is still holding the boards, presenting during the week of June 1st, "The Black Hussar." The part of Rosetta was taken by Belle Vining, and that of Minna by Lily Post, both of whom excel themselves and each other in voice and presence. A most generous rivalry seems to exist between these two clever women, and if the theatregoers like one better than the other it has been nearly impossible to discover it, but suffice it to say the audiences like both immensely, and do not hesitate to evince that admiration by a very robust and repeated applause. An interesting feature of last week's performance was the interpolation of a new song by Prof. Windsor, entitled "Beautiful Stars, My Darling," sung by Edgar Temple in the last act. This was the seventh week of the Dickson co.'s engagement, and seems to have been a prosperous one.

At the National the Summer comedy co. appeared in "Our Boys, with Twenty Minutes Under an Umbrella," as a curtain-raiser. Mary Sanders, in the role of Belinda, did some very clever work, and elicited merited applause. Frederick Bond appeared to good advantage in an artistic impersonation of the retired butlerman, Perkin Middlewick.

The Clayton Comedy co. is the name of a local stock co. which has been drawing good-sized crowds at Willard Hall, presenting "A Happy Pair," "Divorce," and other light and airy comedies. This co. is under the management of George Buckner, and the co. consists of Annie Addison, William V. Farham, J. C. Myers, George R. Howard, Fred. Foster, Eleanor Newton, Cecil Watson, and Bessie Doyle. The first night's performance was for the benefit of the Ford's Theatre sufferers.

Speaking of Mr. Buckner being the manager of the Clayton co., reminds me that he is to make a Western tour, with his "Singsongers," together with Louis XI. and Henry VIII. He opens his season at Charleston, W. Va., Sept. 1. His support will consist of William Farham, John Doud, J. C. Myers, George R. Howard, Fred. Foster, Eleanor Newton, Cecil Watson, Bessie Doyle, and Miss Vernon.

Last week was the third of the six days go-as-you-please women's walking match at the Lyceum. Seven pedestrians faced the starter, including Jennie Fraser, who beat the world's record in Baltimore last week; Nora Evans, who won the match here two years ago, and was made such a favorite by the police; Minnie Arnett, the pretty and vivacious walker, who has also been seen here before, and has a host of friends; Alice Robinson, Frankie Fleming and May Hamilton. H. O. Messier, the well-known walker, is in charge of the exhibition. Before the pedestrians started on their long journey, Mr. Messier made a speech in which he gave the records of the starters, and said that it would be necessary for them to score 275 miles before they were entitled to a share of the gate money. The lady scoring the highest number of miles will receive 50 per cent. of the receipts, while the second and third will also come in for a proportion. Mr. Messier announced that he was willing to back Jennie Fraser against any woman pedestrian in the world, and that he would be willing to make a bet that a higher score would be made in this city during the match than will be made by the pedestrians who were here week before last, and who are now walking in Baltimore. It was evident from the way Miss Evans and Miss Fraser jumped off that the race between these two would be a hot one. Miss Fraser finished the first mile in seven minutes and thirty-nine seconds, with Miss Evans a lap away. In the third mile Beckwith, the champion lady swimmer of the world, appeared in an entirely new exhibition under the water.

Fitzsimmons' Auditorium continues to draw well with its continuous performance from one o'clock till 10:30, changing its olio programme every week.

The complimentary benefit to Blanche Chapman Ford at the Academy of Music evening of 10 drew well, notwithstanding the bad weather, and the added fact of the great concert at Convention Hall for the benefit of the Ford Theatre sufferers. The Academy was crowded, and S. R. O. was left. Mrs. Ford herself, and Carmencita, who had been playing with her in the Prodigal Father co. during the past season, were the drawing cards, and it was hard to tell which received the heartiest applause. This was Washington's first view of Carmencita. A feature of the evening's programme was the two plays, Checkmate, and The Wrong Man, well presented, by a cast made up of the friends of Mrs. Ford, including James T. Galloway, George W. Denham, Harry Buckingham, H. E. Junior, E. H. Thayer, Alex Wynkoop, Annie Bell, Zora Thorne, and Helene A. Thayer, who had kindly volunteered their services. Charlotte Kuse in Checkmate was taken by Zora Thorne, of this city, at very short notice. In this play Harry Chapman Ford, Mrs. Ford's fifteen-year-old son, made his first appearance and filled the role of Cheeks, the Page. One of the boxes was occupied by the members of the Spanish legation, to whom a large part of Carmencita's attention was directed, for she dances as much with her eyes as with her feet. One of the most beautiful of the floral pieces was a basket of red and white roses and blue Japanese lilies tied with the American and Spanish colors, which was presented to Mrs. Ford by Carmencita.

A number of improvements have been made in Willard Hall. A new stage has been built, new scenery added, and a very pretty drop curtain put in. The auditorium also has been thoroughly overhauled, repainted and plastered, and the result is quite a new little theatre.

The Dickson Opera co. will shortly present, with elaborate costumes and scenery especially made for it, The Vice Admiral, never seen in this city. It will probably be kept on for at least two weeks, but may be continued longer if the public demand it.

A new opera, written by Emma Steiner and Estelle Clayton for Annie Lewis, and in which this clever little sourette will star next season will also be produced for the first time in this city.

On 2, the Casino Vaudeville co. will open at River View, under the management of Grant Parish. The chief attraction will be Fleurette, the Spanish dancer, who filled a nine months' engagement at the Imperial Music Hall in New York. Other members of the co. are Mabel Arnold, Miss Kamechi, Lilla Trumble, Myrtle Tressider, and Prof. Beckler. There will be two performances daily, and with the acknowledged popularity of the place, and the well-known management of Grant Parish, it is easy to predict a prosperous engagement.

Geoffrey Stein, of The Power of the Press co., is home on a visit for a few weeks prior to arranging for his next Fall's tour. He has had remarkable success in the character of Harold Kermood, receiving some excellent press commendations. He

has four splendid offers for the coming season, but has not yet decided which to accept, but will select the one that will give him the best opportunity to enact the characters for which he is suited. Mr. Stein looks well and happy, and now that he has overstepped all obstacles in the way of success he looks prosperous for his future. Mr. Stein is a Washington boy, and his many friends feel proud of his success.

Wilket Cobden, an Australian, who was here a few days ago, relates the following narrative illustrative of the extent to which stage realism may be carried. Said he:

"I very frequently visited the adjacent islands on matters of business, and on one occasion made a trip to New Caledonia. A pressing invitation was given me to visit the only theatre of the settlement, and there was to be an entirely new programme for that week, entitled Cannibals; or, The Missionary's Mission, in which several thoroughbred savages from a cannibal island had been secured to participate.

"On the evening of the first performance I went to the theatre. The first scene represented a desert isle on which a lone mortal had been cast from a wrecked vessel. Night was supposed to come on, and he lay him down to sleep on the stage, when a wild yell was heard, then a chorus of yells, and on the stage in full view of the audience bounded half a dozen nude savages. The actor lay as still as death; the audience, too, were hushed into silence. The cannibals pounced down on the apparently sleeping man and began their parts in good earnest. One bit fellow bit him ferociously in the leg, while two others began to twist his neck as if he were a chicken. Meanwhile the victim was not long in discovering that there was a mistake somewhere, and began to shout 'Help! Murder!' at the top of his lungs. Then followed a scene of confusion. The audience beat a hasty retreat through the exits, while the remainder of the troupe dragged the wild men from their mistaken prey. The latter was taken home sadder, but wiser, and the worse for wear."

The Dickson Opera co. appears in The Bohemian Girl at Albion's next week, while the Summer comedy co. at the National will give My Awful Dad. In addition to the regular co., several new members will be especially engaged for next week's production by the latter co.

A member of the Summer comedy co. now playing at the National in this city, tells the following characteristic story of E. H. Booth, indicating of his tender and helpful nature. A young man had joined the co. of Mr. Booth without the knowledge of his parents, who were known to the eminent tragedian. He was playing subordinate parts, and the salary that he received was only sufficient to pay his necessary expenses. After a rather disastrous season—it was the winter of 1899—the co. disbanded. The young aspirant for stage honors was in an unpropitious predicament as he was without funds and was too proud to fall back on the aid of his parents. While he was pondering over his position and wondering what on earth he would do, Mr. Booth passed by, and recognizing him, stopped. "Well, my young boy, what are you going to do?" "I don't know," was the reply. "I have just paid my board bill, and only have a couple of dollars left."

"Come along with me," said Mr. Booth. "I am going down the street and you can tell me all about it."

They continued the walk, and Mr. Booth asked his companion to step into a bank with him which was at hand. Mr. Booth stepped to the cashier's desk and had a cheque cashed. As they left, Mr. Booth slipped something into the young man's hand and putting him on the shoulder said: "Cheer up, my boy, better times are coming, and perhaps this will help you until you find something to do. Don't say anything to your parents about this." When the money was examined it was found to contain \$50. This is only one of many similar cases in which Mr. Booth is known to have put his hand in his own pocket to aid young members of his co. who was in hard luck.

Two Pullman coaches, filled with E. H. of Washington Lodge together with quite a number of their lady relatives and friends, left here a few days ago by the Baltimore and Ohio road, for the annual E. H.'s reunion at Detroit.

#### ST. PAUL.

At the Metropolitan Opera House the Wilbur Opera co. gave an admirable production of The Black Hussar, opening to a large and enthusiastic audience. The piece was beautifully staged, and the costumes were of the most excellent quality, especially pleasing to the eye were those worn in the grand march. The handsome chorus is ever a taking feature in the Wilbur co.'s productions. Susie Kirwin rendered the role of Rosetta admirably. She sang, acted and dressed the character with artistic taste. E. A. Clark's rich baritone was heard to advantage in the role of Helbert. Elsie Mortimer was very pleasing as Minna. Lillie Taylor was clever as Barbara. W. H. Noble as Piff-kow, and James Donnelly as Hackenback, were in a happy vein, and made the most of their parts. J. E. Conley sang and acted the role of Walderman splendidly, and met with noticeable favor. "Read the Answer in the Stars" was beautifully sung by the quartette, and elicited encore upon encore. The chorus does excellent work and sang the patriotic air in the first act with fine effect.

At Little's Grand Opera House, Little's Players gave a fine production of Monte Cristo, under the stage direction of Horace Lewis, 18-24, opening to a good house and an audience unusually demonstrative in their applause. The play was given by a splendid cast, and was finely staged. In the title role Forrest Robinson has scope to display his talent and ability, possessing a resonant, powerful voice and facial expressions always appropriate. Mr. Robinson made a great hit in the part, and was favored by repeated calls. Mabel Burt gave a very pleasing and praiseworthy portrayal of Mercedes that elicited the favor of her auditors. Horace Lewis as Montfort made a very favorable impression. Charles B. Wells met with noticeable favor as Albert de Monceff. Harry Saint Mair as M. Morel, William Beach as Villorot, Stephen Gratton as Danglers, William Lee as Fernando, C. W. Swan as Abbe Faria were excellent in their respective roles. Ray Goldman was pretty and pleasing as Marie. A very effective and charming feature was the musical innovation by Susie Kirwin in the second act of The Black Hussars, in which she sang a medley of familiar and melodious airs, accompanied by the chorus. Miss Kirwin is apt to introduce some taking feature that wins the favor of her auditors.

George Pawcett is a thorough and reliable actor in any part he assumes. He gave an excellent characterization of Jaderone in Monte Cristo. He had an able companion in Mrs. W. G. Jones as Caroute. This excellent actress always does her work well. A very taking feature in the second act of The Black Hussars was the German dance executed and led by pretty Belle Hamilton and J. Clarence Harvey, and eight young ladies in genuine wooden shoes. They made a sensation and caught the house in repeated encores.

Bettina Gerard is very pleasing and attractive in the role of Miss Danglers, and dressed the part elegantly.

A fine piece of scenic realism and very effective is the scene devised by Horace Lewis representing the escape of Edmund Dantes from the Chateau d'If and the rescue of Dantes from the water. Elsie Mortimer, of the Wilbur Opera co., is rap-

idly becoming a great favorite with the patrons of the Metropolitan.

Mabel Burt will be a member of The Lost Paradise co. next season. Miss Burt has many friends in St. Paul who wish her every success.

GEORGE H. COLGROVE.

#### DENVER.

The new opera co. at the Broadway began its second week June 1st with Dorothy, with Louise Bianchi (Mrs. Sobino) in the cast, besides the Hollens Sisters, J. C. Beldon, and Harry Corson Clarke. It was an excellent performance all through. The principals acted and sang with vim and correctness, and the chorus showed careful training. There was a very large audience present on the first night, and there was little falling off as the week progressed. Black Hussar week of 26-1.

Frank Norcross has made a hit with his co. at Elitch's. Nancy and Co. was well put on, as was Our Regiment, which filled week of 22-23. The night I was over there the house was in an uproar over the funny situations in Nancy and Co.

Idolaine at Manhattan attracted good houses. The co. is as good as last season on the whole. Adelaide Randall, the conspicuous figure in last year's performances, is missed, however.

At the new People's, J. Z. Little's World was brought out by the stock co., including Ethel Tucker, H. P. Meldon and Julia Kusel. Business is still good, and will probably keep so until the annual closing, when Mr. Sackett will make still further improvements.

The Tabor was closed week of 19-20 with the exception of the night of the Joe Newman benefit. Richard Mansfield will open in Sean Brummel 26, and will play his repertoire.

In the Black Hussar production at the Broadway Jennie Keiffarth will have a part. She will join the co. next week.

At last the authorities have taken cognizance of the dangerous condition of the crumbling walls of the old People's Theatre. They have torn down the most dangerous portion under a protest from H. A. W. Tabor, who threatens to sue the city for molesting them.

I believe it will be only a question of time when all the theatres in town will be open on Sundays if managers of cos. wish to open their engagements on that night. The Broadway is now open on Sunday nights, and no new protest has been raised thus far. The Tabor has been open for months, the house orchestra still making it pay with their select programmes.

The Kangaroo gave an exhibition when O'Dowd's Neighbors was at the Tabor. The Kangaroo is another pugilist who hankers for histrionic honors. He is from Australia.

Seamus and Kennew's Circus met with an accident during one of its recent exhibitions here. The dressing-room took fire from an explosion of a gas-line light, burning one of the box acrobats and a property man dangerously. The immense audience saw the fire, and a panic was averted by the coolness of the ring performers, who kept right on with their acts. A horse in the ring became excited and kicked a man into insensibility.

The Chicago Fair about 15. He will be in town most of the Summer, as this is his busiest time with circuses, suburban attractions, etc., to look after.

#### CHARLESTON.

The engagement of the O'Neill Opera co., which had been progressing so successfully and ecstatically the past seven weeks, took an unexpected turn June 19. The co. had just returned from Savannah with the intention of playing the eighth and last week of their engagement in this city. Faust was billed for the opening night, and audience and co. were assembled for the performance when Manager O'Neill stepped before the curtain and said that in response to the request of Musical Director Hirschfeld to perform his duties under the terms of his contract there could be no performance. The audience were refunded their money, the co. doffed their costumes, and great was the speculation as to the cause of the trouble, which seems to have originated in a rivalry between Nini Humphreys and Agnes Delaporte, the prima donna of the co. The feeling on both sides was intensified by numerous requests through the press for Miss Humphreys to sing "Home, Sweet Home" and other "old soul music." The little prima donna has become wonderfully popular; she has a host of friends here, and they imagined that the management were discriminating against her in favor of Miss Delaporte. The result was a flood of letters in the newspapers scolding Director Hirschfeld and asking that the public be allowed to hear and see more of Miss Humphreys in the immediate future. Manager O'Neill naturally yielded to what he considered the wishes of his patrons and made up the repertoire for the last week accordingly. The arrangement, it seems, did not suit Director Hirschfeld, and acting under advice of counsel, he refused further services unless his grievances were arranged, alleging breach of contract on the part of O'Neill. The latter denied that he had failed to comply with his contract and warned Hirschfeld that he must either do his duty or take the consequences. The result is that the performances have come to an untimely close, although they may be resumed the latter part of the week. Manager O'Neill has assured the co. that they will be paid every cent that is due them, but it may be that Director Hirschfeld, having been in such a hurry to go to law, will have to wait for the courts to give him his money.

Manager Will T. Keogh writes that he will take out Gus Heese's latest play, Rush City, next season. With characteristic energy and push he has already commenced to boom the play.

The Citadel Square Baptist Church have just erected a handsome mission chapel with the \$5,000 bequeathed them by the late Emma Abbott.

Charleston Lodge of Elks will be represented at Detroit by Exalted Ruler E. P. Guillard and Brother H. O. Strobecker.

#### BUFFALO.

The Star Theatre is doing a flourishing business these days. The house is cool and comfortable, and the strains of light opera as rendered by the Murray and David Opera co. prove a most pleasant entertainment for these warm Summer evenings. Lydia Veamans-Titus appears at each performance, and is making a great hit with her repertoire of new songs. Saturday matinee and evening all women attending were presented with souvenirs from Miss Veamans, including the words and music of her popular songs.

At the Lyceum Manager Robinson closed for a week, being unable to fill in a satisfactory attraction concomitant with the standard of the house. Week of 29-30 Nibbe's Specialty co. appeared in clever vaudeville, headed by Ida Siddons and an excellent co.

H. R. Jacobs' Court Street Theatre brought back the Two Johns. J. C. Stewart has diminished none in his repertoire since his appearance here last in The Fat Men's Club. Uncle Tom's Cabin 2-1.

At Robinson's Music Theatre the French quadrille dancers, transferred from the Lyceum, proved a pleasing novelty for the patrons of this popular resort. Al. Grant also made a great hit in his clever monologue.

Florence West is a clever and winsome sourette, and has made a great hit at Shea's. Ward and Vokes have returned, and in their new sketch, "After the Ball," are funnier than ever. Annie Suits, an old-time favorite, is making new friends, and the clever orchestra, under the baton of Prof. Peters, accompanying these artists, supplemented with the best beverages, account for the popularity of Shea's.

BEST HART.

#### LOUISVILLE.

The Deacon co. is filling successfully an indefinite season of opera at Phoenix Hall. Boccaccio was the bill week ending June 7. Good business ruled, particularly at the Sunday performance. Pirates of Penzance was sung for five nights week ending 22.

The Duff co. opened its season at the Auditorium to a very large house. The business has been uniformly big since Dorothy. Patience, Cavalleria Rusticana and a musical version of Box and Cox were the attractions. The Gondoliers and Bohemian Girl will be given. The old favorites, Elmer, Grace Atherton, Minnie De Rue, William McLaughlin and Joseph Fay were warmly welcomed and the newcomers Charles Bassett, Leonore Snyder, Leona Clarke and others are already in high favor. J. H. Hyley is a most capable comedian and his wife, Madeline Lanette, is a decided acquisition to the co. Messrs. Quilp and Camp have provided an orchestra of thirty pieces and the Duff chorus-entire is with the co. The season is to last six weeks. Henry Burck continues to conduct the open-air concerts after the performance.

The Elks, 200 hundred strong, left on a special train for the reunion at Detroit. The drill corps of the local lodge confidently expect to win the prize offered for the best drilled lodge represented at the meeting. Aaron Oppenry is prominently mentioned for the office of Grand Exalted Ruler of the Order.

Emil Bourlier still lingers in New York looking for next season at the Masonic. Manager Al. Bourlier, of the same house, is quietly getting the pretty theatre in condition.

Ed. Morbeck, with the Buckingham Band, in gorgeous new uniforms, accompanied the Elks to Detroit.

Miss Mary and Rachel Macaulay have returned from Vassar and are enjoying a pleasant Summer at the pretty Macaulay place in the country. Manager Macaulay is so pleased with his new home that the city rarely sees him now.

Walter S. Mathews, not content with being a billiard expert, is developing into quite a skillful baseball player. With an interesting family and an abundance of this world's goods, he manages to enjoy life thoroughly.

John Russell will join the Duff co. 27. He was a great favorite with the Auditorium patrons last season.

CHARLES D. CLARK.

#### DETROIT.

The national convention of the R. F. O. E. was held here, commencing Monday, June 20, and extending through the week. On Tuesday, 20, the grand parade took place. About two thousand Elks were in line, representing about two hundred different lodges throughout the United States. It would be a hard matter to decide which particular lodge made the best appearance, but Louisville was finally awarded the special prize of \$500 offered by the Cincinnati firm. Every member of the lodge wore a dress-suit, white vest, silk hat, and carried a cane, presenting a distinguished appearance. The Buffalo lodge had at their head a "real live buffalo," which proved to be a great attraction.

The most important business of the Grand Lodge on Tuesday was the admission of the mother lodge, New York. No. 2, back into the Grand body, and the R. F. O. E. is now once more united. When Judge Allen, of Birmingham, Ala., chairman of the committee on credentials, recommended that the action taken in Cleveland in 1899 relative to the New York Lodge be rescinded, and Past Exalted Ruler Quinlan made a motion in accordance with the report, his motion was seconded by hundreds of voices and it was passed unanimously. A committee was then appointed by Grand Exalted Ruler Hay to escort the New York delegation into the grand body, and their appearance at the door was a signal for an outbreak. Members threw their hats into the air, hugged one another, and finally broke out singing "Auld Lang Syne." E. H. Armstrong then introduced his delegation of 222. The old Grand Lodge banner was then presented to the Grand body with a few appropriate remarks.

Percy G. Williams then presented the petition of Arthur C. Moreland, the former Grand Secretary, who was expelled at the time of the New York trouble, and after a little discussion he was reinstated to the ranks.

To-day, 21, the Elks took an excursion to Mt. Clemens, returning to-night in time for the banquet.

The Louisville Lodge gave a reception at the Light Infantry Armory on Tuesday evening. The programme consisted of music and dancing, and was thoroughly enjoyed by all present.

F. E. STANLEY.

#### NEW ORLEANS.

The Marie Greenwood Opera co., which has been at the Grand Opera House for some weeks, is drawing its engagement to a close. After a disastrous week of Olivette, the co. proposes to play a repertoire of the works that have the most pleased the patrons of the theatre. Chimes of Normandy, Red Riding Hood and Fra Diavolo will be given. The season will positively close on July 2.

The popular concert at the West End, with Levy as cornet soloist, drew crowds to that lakeside resort every evening.

A large force of mechanics are at the Academy of Music, under the personal supervision of Colonel Charles Osgood. The theatre will be ready for the opening Oct. 2 when the Rose and Charles Coghlan co. will appear in Diplomacy.

As soon as the Summer opera season closes at the Grand Opera House some important changes will be made in the entrance of that theatre.

Wenger's Theatre is now doing a fine business with Nellie Maguire, the clever character actress, and Herbert Albini, the magician, specially engaged, and an entertaining variety.

L. C. Q.

#### MINNEAPOLIS.

At the Bijou Opera House the Litt stock co. presented Young Mrs. Winthrop June 18 to a fair-sized house. The excessive heat and the counter attractions at the lakes undoubtedly prevented many from witnessing an admirable performance of this old and popular play. The parts were all well taken. Carrie Turner in the title role was charming. George R. Edison, a great favorite here, made a capital Buxton Scott. Belle Archer appeared to decided advantage as Edith Chapin. The Mrs. Chetwyn Archer of Ruth Carpenter was a spirited personation. J. H. Gilmore as Douglas Winthrop was equal to the requirements of the role.

The Calhoun Opera co. arrived in the city 19, and is preparing for the opening performance of the Summer season at the Grand Opera House which will be begun Monday, July 1. Ringling Brothers' Circus gave two excellent performances to immense crowds afternoon and evening of 27.

F. C. CAMPBELL.



## SAN FRANCISCO.

**JUNE 30.**  
George Thatcher's Operatic Extravaganza, in the new spectacle, Africa, has filed the California Theatre every night since its first presentation. It opened to a crowded house, and instead of "railing off" the attendance, if anything, has increased nightly, thereby proving that there is some merit to the production. As previously stated, Africa is sure to become one of the best drawing attractions on the road next season. The spectacle is one of the kind that has to be "worked up." As the players "get into their parts" they will, from time to time, improve upon the characters personated, and when the show has been playing for a few months, it will class with the best of its kind. William Harris, of the firm of Rich and Harris, proprietors with George Thatcher of the combination, has watched every performance with the same avidity that a hawk does a chicken, when ready to pounce down upon it. He has noticed the defects, and has nightly made changes for the better. He saw after the first two performances that George Thatcher in "black-face" would be more to the benefit of the piece than as himself, and he therefore had Thatcher black-up for the second act, which at once made him (Thatcher) and his part stronger. Harris changed the musical selections, built up new scenes for Harlan, Coleman and others, so that now Africa is a much smoother playing spectacle and gives every satisfaction to the patrons of the theatre. Last night the commencement of its second and last week witnessed a crowded auditorium, and the audience was demonstrative in applause, and pleased beyond expectation with the many good things which the play abounds. The co. leave here next Monday. Bobby Gavlor in Sport McAllister opens at the California for one week next Monday evening.

Made stranger was originally booked at Stockwell's theatre for one week, but in order to allow for more extensive rehearsals and the time necessary to complete the scenery and effects of the new military drama adapted by Howard P. Taylor and entitled Maine and Georgia, her engagement has been extended another week. She appeared last evening in the doleful play classed as a melodrama. Inherited, the attendance being small. Sad and sorrowful plays are all very well in their way, provided they have enough interest to make an audience think, but the picture on the stage of a poor crazy woman struggling through four acts of a play with interpolated comedy which has no bearing upon the main story, is not calculated to send people away from the theatre amused. Engaged to support Miss Graner during the two weeks' season at Stockwell's there is a new candidate for dramatic honors in the person of Valerie Berger, a California girl, with much ability and a bright future before her on the stage. Miss Berger assumed the ingenue role of Fay Merwin in Inherited last evening, and by her wonderful self-possession would have been thought to have had much stage experience. As it is, she has only appeared before the footlights for a very short period. She has a good stage presence, clear voice, combining sweetness and power, and she captivates her audience with her unaffectedness, repose, and gentleness of manner. Miss Berger's good part will certainly prove a success. Next Monday evening Maine and Georgia will be presented with new scenery, startling mechanical effects, and a strong cast of characters. At the Tivoli Opera House last evening the ever popular but much worn Misado was revived, before a crowded house. As many times as Gilbert and Sullivan's satire has been played, there still seems to be a desire to see it, and the principal acts of the opera are as welcome as the flowers that bloom in the Spring. Next Monday evening Lecocq's spectacular Ali Baba, changed to meet the requirements of the present day, and with the additional title of "Up to Date," will be presented with magnificent costumes, gorgeous scenery and paraphernalia, and a volume of interpolated songs, sketches and incidental specialties. Nearly every new comic song will be introduced and the works of the best and most modern composers have been looked over, with the result that their choicest morceaux will be given in Ali Baba up to Date.

Miss Paul Arthur (Kate Best) is visiting relatives in this city and spending a well earned vacation. The lady has been the recipient of many social courtesies since her arrival. William Harris, after a sojourn of six weeks with us, left on the overland flyer on Sunday evening for your city, intending to be over a few days in the Windy City to view the World's Fair. I believe that Mr. Harris is well pleased with the manner in which Africa has been received. We have found him to be a practical business man fully alive to the wants of the theatre-going public, and would be glad to come this way again, he will find that the latch-string of popular public approval is always out for him.

## PROVIDENCE.

Theatrical doings are almost at a standstill here. The Westminster closed a successful season June 27, and Lothrop's Museum is now the only house open. The shore resorts with music, Wild West shows, toboggans, etc., opened for the Summer season 23, and are receiving the attention of the amusement seeker.

Katherine Rober began the second and last week of her engagement at Lothrop's Museum 23, appearing as Marie in the domestic play entitled The Pearl of Savoy. The piece was admirably staged and well acted, and the attendance fair. Rip Van Winkle 24. Royal Flush 25.

At the Grand Opera House (Pawtucket) 20-22 Jay Hunt, supported by Laura Deane and the stock co., gave an excellent production of Rip Van Winkle to good houses.

Charles Barringer, formerly a member of Lothrop's stock co., will be tendered a benefit at Talmage Theatre 23. Hazel Kike is the play, and the Cushman Dramatic Club and Estelle Keene will assist.

Several members of Providence Lodge B. P. O. Elias left this city 23 for a trip to Detroit and Chicago. Among the party were Joseph B. Roberts, Samuel Jackson, Thomas Booth, Thomas Hutchinson and William F. Doolen.

George R. K. and wife (Martha Conway) will spend the month of July at Buzzard's Bay.

At a testimonial benefit given Iola Pomeroy at the Grand Opera House, Pawtucket, 16, Frank Moore, Manager Lothrop's press agent, came on the stage and presented her with a pair of solitaire ear drops and a diamond and ruby ring. Miss Pomeroy was taken by surprise, and in a few brief words thanked her friends for the beautiful gift. Miss Pomeroy has been engaged for another season under Mr. Lothrop's management.

Katherine Rober entertained friends on the stage at the Providence Museum 17 at the close of the matinee performance of Fate.

HOWARD C. RIPLEY.

## MILWAUKEE.

Marie Wainwright appeared in School for Scandal, Twelfth Night and Rosalind June 29-30, but owing to extremely warm weather the attendance was lighter than it would have been, considering that Miss Wainwright is about to retire from the stage. The performances were not up to the usual standard, the entire co. showing the effects of a long season just about to close and the torrid state of the weather. Miss Wainwright was charming as Lady Teazle, but in the quiet passages her voice was almost inaudible. Barton Bill, always the same painstaking, conscientious actor, was excellent as Sir Peter. William Ingersoll spoiled an otherwise satisfactory performance of Charles Surface in the scene in the last act, when he is confronted with his uncle, Sir Oliver. He acted more like a boy who had been caught at some trifling misdemeanor than a full grown man brought to bay in his reckless extravagance.

Although the regular season at the Bijou has terminated, the house was thrown open 13 for two performances of She, but the attendance hardly warranted the trouble. The performance by A. V. Pearson's co. was a very creditable one.

Business at the Exposition continues large, and the new people that opened 13 are of the same high order as the ones covered for the first two weeks. A troupe of Japanese, who do some wonderful feats in balancing, imogen Cover, ballad singer, and Cummings Brothers, acrobats, are among those appearing for the next two weeks.

Manager Nicolai, of Stair and Nicolai, spent several days among his old friends in Milwaukee. Mr. Nicolai anticipates good results from his new

piece, A Cracker Jack, in which George Weinberg is to play a leading part next season.

E. F. McDONALD.

## JERSEY CITY.

Both the Academy and the Opera House are now closed and will in all probability remain so until the latter part of August. It is still undecided as to who the next manager of the Opera House will be. The lease, as before stated, was bought by J. L. Hipot at the Sherb's sale, and this gentleman still holds it.

Ramsay Morris is in Jersey City, which is his home. Joseph will be the principal feature of his co.'s repertoire next season, which will open in Washington about the middle of September. The judge will be given also.

Hoffman's Circus did well 23. King Solomon opened the Eldorado season 23, with many new and attractive features. The ballet has been carefully drilled, and the spectacular effects are brilliant. Mr. Kraliv deserves much credit for the sumptuous manner in which the piece is presented.

Summer opera was not a profitable experiment at the Academy, although the principals sang fairly well and the operas were old favorites. Therefore the engagement was of short duration.

L. O. F.

## CORRESPONDENCE.

## ARKANSAS.

**LITTLE ROCK.**—GLENDON PARK THEATRE (C. A. Leconte, manager): Glendon Opera co. gave Chimes of Normandy June 23-24, and Pirates 25-27. The work of Dorothy Norton, Rita Harrington, George Gardner and John Henderson in both operas won deserved recognition. Good houses were the rule throughout the week. The same co. will give Princess de Trebrizonde and Olivette week of 26-27.

## CALIFORNIA.

**SAN JOSE.**—THE AUDITORIUM (Walter Norwood, manager): Robert Gavlor presented Sport McAllister to good house June 22.—ITEM: Frank W. Bacon, representing James H. and Carrie Clark Ward, made a brief visit to friends in this city during the week.

**STOCKTON.**—YOSEMITE THEATRE (Sidney Kewell, manager): James Corbett in Gentleman Jack drew a fair house June 23.—ITEM: Bobby Gavlor is booked for 25; large theatre sale.—ITEM: All bookings were cancelled on change of management, leaving the house dark. Mr. Kewell has secured a fine list of attractions for season 23-24.

**SACRAMENTO.**—NEW METROPOLITAN THEATRE (J. H. Todd, manager): James J. Corbett in Gentleman Jack June 23.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): The Pirates of Penzance was presented by local talent for the Elks' benefit June 9, 10. The performance was excellent and proved a great success pecuniarily. Bobby Gavlor 27.—ITEM: Our only bill-poster, Mr. E. F. Scott, was installed as door-keeper by Manager Fisher.

**LOS ANGELES.**—GRAND OPERA HOUSE (McLain and Lehman, managers): Robert Gavlor in Sport McAllister June 19, 20.—PARK THEATRE (Fred A. Cooper, manager): Stock co. in An Actor's Romance and Among the Pines week of 17-24.—ITEM: Sam C. Mott, business manager for Robert Gavlor, is in town after a year's absence. The usual shower followed his arrival.

**OAKLAND.**—Both houses are dark. The People are again in a pecuniary tangle, but is to open on July 1, under the management of E. Englander. Though unable to obtain particulars, I am reliably informed the old Oakland Theatre will reopen about June 23; on a three years' lease.

## COLORADO.

**LEADVILLE.**—TAMOR OPERA HOUSE (J. H. Crane, manager): The Boston Howard Athenaeum co. to leave and appreciate audience June 23.

**ASPEN.**—WHEELER OPERA HOUSE (J. J. Ryan, manager): Howard Athenaeum co. June 22, 23; good house the first night, small business the second. May Howard, mind reader, 23; O'Donell's Neighbors 24.

## CONNECTICUT.

**MYSTIC.**—OVERA HOUSE (Ira W. Jackson, manager): De Lancey and Rising co. in Tangled Up to a fair house June 23.

**ROCKWELL.**—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Ellen Wood and Christy's Comedians June 22-23; fair business.

## GEORGIA.

**ATLANTA.**—DEGIVE'S OPERA HOUSE: The Grand Opera co. concluded a successful engagement June 17. The co. disbanded here.—EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): McCull Opera co. 23-24 in Pinafore, fifth week, very successful engagement.—ITEM: Stanley Feich and Tom Perce, of the Grand co., have joined the Reed Opera co. in St. Louis. Alice and Francis Gaillard have gone to Washington where they have engagements. The other members of the co. returned to New York, with the exception of one or two members of the chorus, who have joined McCull at the Edgewood.—Sam Burbank, a prominent young man of this city, made his debut on the stage with the McCull co. 20, taking the part of the Captain in Pinafore. Heretofore he has confined himself to church choirs.—Marie Dressler, last season with the Tar and Tantar co., has made quite a hit here. Little Buttercup is the part in which she made her first hit.—Mrs. Frank Pearson (Maude McNulty), last season with the Robin Hood co., is very popular here. Frank Pearson, formerly of the same co., is possibly the most popular comic opera singer who visits Atlanta. He was with MacCollin at the Edgewood last Summer. Mr. and Mrs. Pearson will in the future make Atlanta their home.

Bessie Pierce, prima donna, of the McCull co. last season with the Bostonians, has a wonderfully sweet voice and has overcome to a great extent the embarrassment which marked her first appearance here, and bids fair to become very popular.—Mader Taylor, formerly of the Fifth Avenue, has danced herself into popular favor at this point. Last season she was connected with the Richetta-Mathews co.—Manager Harvey Kleibacker says that business this Summer is nearly a hundred per cent. better than last.

## ILLINOIS.

**GALESBURG.**—GOSSIP: The Auditorium and Opera House are closed for the season. Manager Berquist, of the Auditorium, is spending a few weeks in New York.

**AURORA.**—OVERA HOUSE: The Aurora Stock co. in Black Crook June 23-24; good business.

## IOWA.

**DES MOINES.**—FOSTER'S OPERA HOUSE (Wm. Foster, manager): Andrews' Opera co. closed a successful engagement June 27. The co. contains some clever people.—GRAND OPERA HOUSE (Wm. Foster, manager): Gentleman Jack, which James Corbett in the lead, to very large business 25. Curtain calls were numerous.—WONDERLAND MUSICAL AND MIJOU THEATRE (C. F. Handy, manager): The extreme hot weather of the past week has caused the business to be light. The house closed 17 after a very successful season and will reopen Aug. 23.—ITEM: Andrews' Opera co. will close for a month the latter part of July.

**SIoux CITY.**—PRAIRIE GRAND (E. L. Webster, manager): Herbert L. Flint, mesmerist, June 21, 22 and 23; satisfactory business; interesting entertainment. Calhoun Opera co. 23-24; fair houses.—ITEM: Mr. and Mrs. Kirtland Calhoun and Laura Millard, of the Calhoun Opera co., left for Chicago Sunday, after a rest of two weeks, they will open for a season of Summer opera.

**WASHINGTON.**—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Corse Pavton co. closed a fairly successful engagement of one week June 27. Theodore Barbedt, of the Grand, is directing this co., and playing 13 to good business in Des Moines this week. The co. will close its season at Bloomfield, Iowa, week of 26. Messrs. Chamberlin

and Barbedt's Columbian Comedy co. is playing a profitable engagement of a week at Fort Madison, beginning 19.

**DAVENPORT.**—BURTON'S OPERA HOUSE (Charles T. Kindt, manager): James I. Corbett in Gentleman Jack drew a large house June 27.

**AUDUBON.**—RUSSELL'S OPERA HOUSE (J. F. Russell, manager): The season closed with Nashville students June 23. Will reopen early in September.

**DECATUR.**—GRAND OPERA HOUSE (C. J. Weiser, manager): Andrews' Opera co., booked for June 23, canceled. High School Commencement Exercises 23.—ITEM: After 23, the Grand will be closed till Aug. 20, when the house will be reopened by the trustee. The Grand just closed a most profitable season, and Manager Wilson is booking some excellent attractions for the coming season.

## KANSAS.

**PARSONS.**—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): The St. Felix Sisters, a repertoire co., opened what promises to be a successful week's engagement June 23, the opening bill being Life in the Rockies.

## MICHIGAN.

**BENTON HARBOR.**—SIMON'S AUDITORIUM (J. A. Simon, manager): The Auditorium was opened June 10 by The Ideal Opera co., which is engaged by Manager Simon for the season. House packed. The Bohemian Girl was the opening bill. Sacred concert 13 was well attended.

**SAY CITY.**—WOLF'S OPERA HOUSE (A. E. Davidson, manager): The Native African Choir gave an entertainment to a fair-sized audience June 12. They also repeated it 13, to a small house. There were a number of well-trained voices, and the songs and duets were good. My Aunt Sally, by William Grev and co., to a small audience 24. St. Pimward, by J. C. Lewis and his farm-band 27.—ITEM: The African Choir seems to have straggled somewhere, as I learn that they failed to appear at Owosso.

**SAGINAW.**—ACADEMY OF MUSIC (S. G. Clay, manager): Aunt Sally June 23; good house. St. Pimward 26; fair house. 25th cos. have a farmer's Band.

## MINNESOTA.

**DULUTH.**—THE LYCEUM (Arthur Miller, manager): Marie Wainwright June 23-24, and 25, matinee to large houses. This engagement of Miss Wainwright was a great success, artistically as well as pecuniarily. The co. was an excellent one, and the productions throughout were of an unusually high order. Duluth has not, for a long time, enjoyed seeing a co. that was so good throughout. It has been a genuine treat and was highly appreciated.—THE TEMPLE (John T. Condon, manager): Dark week ending 17.—ITEM: Condon John Condon has just returned from New York, where he succeeded in making some especially fine bookings. He will open the season with John Deere's No. 1 co. Aug. 23, 24, to be followed by Willard 25, 26, and other noted attractions. He has also booked the Wilbur Opera co. for a season of three weeks.

## MONTANA.

**BUTTE.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Richard Mansfield June 23-24; packed houses at advanced prices. The star was well received. Nat Goodwin in A Gilded Fool, and The Nonpareil 16, 17, 18, S. R. O. at advanced prices. Anna Eva Fay 18; Mrs. W. I. Florence in The Mighty Dollar 20-23.

**HELENA.**—MING'S OPERA HOUSE (J. C. Remington, manager): Richard Mansfield in Beau Brummel and A Parisian Romance June 23, 26; fair business. Nat C. Goodwin 24, 25.—ITEM: Richard Mansfield and co. left after the performance of 26 by special train for Denver, cancelling engagement for 27.

## MISSOURI.

**SEDALIA.**—FOREST PARK THEATRE: The Senter-Payton Comedy co. opened this season retreat successfully 13 in repertoire for an indefinite period.

## NEBRASKA.

**LINCOLN.**—THE NEW LANSING (E. A. Church, manager): The Calhoun Opera co. presented Said Pasha, Patintra, and Bohemian Girl June 23-24; at reduced prices to fair houses, giving a better entertainment than usually higher priced organizations. James J. Corbett in Gentleman Jack filled the house 24. While the acting of Mr. Corbett failed to arouse much applause, the same could not be said of his appearance in the fourth and fifth acts of his play, where he appears in his training quarters at Asbury Park, and in the ring at New Orleans. Here the applause was hearty and the cheering from the gallery vociferous.—ITEM: The Punks has not had an attraction for three weeks.—The appearance of Corbett marked the end of the season at the New Lansing.—Manager Church has gone to the World's Fair, and writes from the Windy City that he will visit New York before his return, and that the attractions to be presented next season will not be excelled by any city in the country.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): A Temperance Town June 14. This closes the season at this house which has never been so good before. Manager Demeritt has furnished some of the best attractions on the road, and every one, with one or two exceptions, has made money for the managers of the house. The outlook for the coming season is very promising. We have Rochester, Grand Falls, Salmon Falls, South Berwick, and the Agricultural College at Durham, to draw from. Your correspondent wishes to thank Manager Demeritt and Treasurer King for the many favors extended to him the past season.—BURGETT PARK THEATRE (Frank W. Nason, manager): Manager Nason has begun a series of Sunday concerts for the remainder of the season; the first one was given 13 by Richard Carle, of Boston, and a co. of first-class artists to a large and fashionable audience. Lillian Tucker, supported by Charles C. Vaughn's co. of players began an engagement 19, presenting Mercy's Marriage, followed by The Night Watch and Mabel Benth. House crowded at every performance.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): A Temperance Town June 23. The house is closed for the season.

## NEW JERSEY.

**LONG BRANCH.**—BROADWAY THEATRE (New Cannon, manager): Muldon's Picnic June 4; poor business.—AWKENS: Dan's Boone 23; big business.

**RED BANK.**—OVERA HOUSE (C. E. Nieman, manager): Schools, local, crowded house June 23. The Kid 24; light house. Held in Slavery 27.

## NEW YORK.

**SYRACUSE.**—WITTING OPERA HOUSE (Wagner and Reis, managers): The Athletic Association Minstrels repeated their performance June 16 to much applause here.—ITEM: The New Bastable Theatre is being completed rapidly, work on the interior having been begun. Richard Mansfield will open it.—William A. Daniels and W. H. Murphy, of this city, have both signed with Harry Phillips for A Crazy Patch. They are summing at Mr. Daniels' cottage, Thousand Islands Park.

**POUGHKEEPSIE.**—COLLEGEWOOD OPERA HOUSE (E. R. Sweet, manager): Lew Dockstader's Minstrels will open the preliminary season here Aug. 1. The regular season will be opened Aug. 23 by Lewis Morrison and Faust.—ITEM: Joe Cusack, of last season's Rialto's U. T. C. co., will go with Dan Sulist next season.—Alan Gilbert has received numerous offers for next season. He is a Poughkeepsiean.

**JOHNSTOWN.**—GRAND OPERA HOUSE (Charles H. Hall, manager): The season at this house closed June 16 with the Private Secretary, being a benefit to Manager Hall. Although a very warm night, there was a large audience.—ITEM: Manager Hall recently won a 100-yards flat men's race in the creditable time of fourteen seconds. The prize was a handsome gold-headed cane.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Lillie Abernethy will open the summer season July 20 for six weeks. The theatre

has been newly painted and decorated, and now looks fine. Manager Allen always had the reputation of keeping one of the cleanest theatres in this section. Gus Bernard, manager for Miss Abernethy, will arrive June 28. The co. begins rehearsals at 10 o'clock for the season. The Ballet Dancer, Miss Rosier, and Toot Smith Girl. Three pieces will be played each week, on Monday, Wednesday and Friday nights.

**SARATOGA SPRING.**—TOWN HALL (J. H. Putnam and Co., managers): Dark; nothing booked until July 23, except conventions.—PUTNAM MUSIC HALL (J. E. Smith, manager): Improvements are expected to be all complete by July 4, when the stage is to be occupied by amateurs, who will present A Scrap of Paper for the benefit of the Saratoga Home for Children, a very worthy object. Congress Spring Park opened 23. Many improvements have been made, and it never looked better or more inviting than at the present time. Garland's band and orchestra have been re-engaged and will give their first grand concert July 15.—ITEM: Hotel Todd Summer Garden opened 13. This place has also been greatly improved since last season. The attendance was very large, and all appeared to be well pleased with the efforts of Adele Stuart, Camille Marco, and Paul Kautsky, who rendered their songs in a satisfactory manner.—Richard Hall and C. Christensen, representing the Barnum Bailey Circus, were in town 21. The show will visit us Aug. 2.—Our new Convention Hall, which has been in process of erection for the past fifteen months, was opened 20 by the ladies of the Emergency Hospital, who gave a grand promenade concert and ball. The hall has opera chairs and will seat 6,000. The attendance was very large.

**BINGHAMTON.**—STONE'S OPERA HOUSE (Clark and Delavan, managers): Colin Kemper and his clever co. of artists have established themselves favorites with the theatregoers here. The co. week of 23 presented The Squire, Ticket-of-Leave Man, One Night Off and Kathleen Mavourneen. Next week the co. will play at Gloversville, N. Y., presenting a change of bill nightly. They return July 1, and will play an engagement of several weeks.—ITEM: Our enterprising manager, William Clark and Delavan, will give their third annual Musical Festival 26-27. The conductor is Carl Zerrahn, of Boston. Among the artists engaged are: Mrs. Clementine De Vere-Sapio, Mrs. Jennie Patrick Walker, Olive Fremstad, Terrell Hamlin and William H. Kieger. Albert Lester King, Myron W. Whitney, Ericson Schubert. The chorus consists of 40 voices, augmented by a children's chorus of 25 voices. The large audience sale assures the affair being a pecuniary success.

**ALBION.**—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Dark.—ARENA: Pussies Bill's Wild West to the capacity of the canvas afternoon and evening, June 23.

**CORNING.**—OVERA HOUSE (A. C. Arthur, manager): The Private Secretary June 14; large and highly-pleased audience.

**AUBURN.**—ARENA: Pussies Bill's Wild West drew crowds afternoon and evening of June 23.

**WATERLOO.**—ACADEMY OF MUSIC (C. C. Gridler, manager): Blind Tom June 14; fair business. ARENA: Lee's Circus 23; good business.

**NICHOLLA FALLS.**—OVERA HOUSE: Josephine Cameron in Forget-Me-Not June 19; East Lynne 20; fair business. The French Burlesque co. 27.

## NORTH DAKOTA.

**FARGO.**—GOSSIP: The last thing played at the Opera House was the house. Nothing of the building remains but brick and ashes. Although the building is burned, the men who built it still remain. Their loss was heavy, but with Western pluck and energy they can and will build a much larger and finer building. Beatrice Thorne has gone to Grand Forks, at which place she intends to put on The Danites. The proceeds will go to the Fargo fire sufferers, and the house should be filled. Your correspondent had the pleasure of visiting George Goodhart, who is manager of Ringling Brothers' Advertising Car No. 2. He reports business very good.

## OHIO.

**DAYTON.**—MEMORIAL HALL, SOLDIERS' HOME: Rob Roy 10-12, a crowded house June 21. James E. Wilson, John F. Wad, and Robert F. McClinton shared the honors and contributed to the performance of the drama. George Schiller and E. Lonsdale also deserve favorable mention. Norma Ferns as Diana Vernon was acceptable, and in a duet with E. Lonsdale elicited hearty applause.

—ITEM: Wood Patton, the genial and efficient treasurer of the Grand Opera House is the proud father of a boy, and his only consideration engagements at gross receipts. Manager Harry E. Feicht has gone to the World's Fair for two weeks' stay. Scenic artist Wilson and two assistants have commenced their work on the Grand Opera House and Park Theatre. E. C. F. Harvey, the famous scenic artist of Cincinnati is painting new scenery at Memorial Hall (Soldiers' Home).

**COLUMBUS.**—GRAND OPERA HOUSE (J. G. and E. W. Miller, managers): New York Idlers in Fra Diavolo June 23-24; packed large audience. Said Pasha 25-27; general verdict was that this was the best production of the season. Circle broke open to a large and well-pleased audience. The costumes and stage settings for Said Pasha were fully equal to the higher priced attractions.—ITEM: The new police regulations which went into effect June 1 prohibits the opening of theatres on Sunday.

## PENNSYLVANIA.

**MT. CARMEL.**—G. A. R. OPERA HOUSE (Joe Gould, manager): Art entertainment (local) by Rev. Ferris to a fair house June 20; general satisfaction.—ARENA: Walter L. Main's Circus 23; best performance of any circus which has as yet pitched its tent in this section. The parade was fine; afternoon and evening performances were crowded.

**WHEELING.**—ALTMAYER'S THEATRE (G. Altmeyer, manager): Dr. Carter played a well-filled house June 20. Hunter, manager of White's Opera House, has returned from New York. While there he managed to book a number of choice attractions for next season.—The Cyrus V. Gates co., which was to have appeared in Altmeyer's Saturday evening, failed to properly notify Manager Altmeyer, and when the co. arrived in this city they found the doors locked.

**HONOLULU.**—GARDNER'S OPERA HOUSE (Sam F. Vobe, manager): Forrester's Comedy co. closed a week's stand June 13 to poor business; co. poor.—ITEM: J. Hoover Hooper, late with Alford Keeler, was in town last week developing a scheme.

## TEXAS.

**DALLAS.**—GOSSIP: All the theatres in this city were dark for the past three weeks. Everything in dramatic circles is practically at a standstill. However, next week Lottie Houser will repeat the opera Pauline, Belle of Saratoga June 20 at Oakliff Theatre. The Lizzie Annandale Opera co. will open at the same theatre 27 for a two weeks' engagement. Her co. seems to have been well received in this state, and we anticipate quite a relief from the stagnation we have had for want of something of this kind for the past few weeks.

**SALISMAN.**—OVERA HOUSE (Neville and Barry



A Play of Intense Human Interest that Appeals to all Classes.

# THE NIGHT OF A KISS

Adapted from the French by RALPH WINTERS, and interestingly told by THE DISTINGUISHED ITALIAN ARTISTE.

## RAFAELLE MERLI

And Capable Supporting Cast.

"We have all, rich and poor, during our lives been confronted with a kiss which has its story; be it a tale of love or an ecstatic dream of bliss." Season 1913-14 entirely booked in leading theatres exclusively under the personal direction of

managers; Sam Small will deliver a lecture entitled "From Bar-Room to Pulpit" June 23.

**ASTORIA—MILLER'S OPERA HOUSE** (Howard Long, manager): There will be no attractions at Miller's during the summer months. Our people have turned for their amusement to the great Sun Lake, where last week the champion oarsmen were gathered, including Gaudaur, Stanbury, Peterson, Manian, and others. A Regatta Association has been organized, and the championship race between Gaudaur, Stanbury, and Peterson will take place late this fall on the lake, said to be the best in the world for a regatta. James is Finch, of this city, comedian, will leave in a few days to accept an engagement in the North. The Lizzie Annandale Opera co. will appear at Hyde Park Summer Theatre next week.

### VIRGINIA

**PETERSBURG—ACADEMY OF MUSIC** (Thomas G. Leath, manager): Packard Opera co. in repertoire at popular prices to very small business June 29-30. This closes the season here.

### WASHINGTON

**SEATTLE—THEATRE** (J. W. Hanna, manager): Ragan complimentary lecture June 15; packed house; very entertaining lecture. Remeni concert 16, 17; good houses. Tondall, mind reader, 18; big house. **CORRAY'S THEATRE** (J. F. Corray, manager): The Dantes 12, 13; good houses. The Black Crook 14, 15; Beatrice Lieb and Carl Smith were married on June 5 in this city. The ceremony was celebrated privately, and not even the most intimate friends of the groom were aware of the event until some time after the nuptial knot was tied. Miss Lieb is favorably known to Seattle theatregoers, having been a season at Corray's Theatre as leading lady. Mr. Smith is a member of Corray's present co., and played a season in the Portland house before coming here. He visited Seattle last year with the Stuart Robson Henrietta and She Stoops to Conquer. His business is leading, juvenile and heavy. Miss Lieb has just concluded an engagement at the Tacoma Olympic Theatre. Paul Hyner, formerly treasurer of the Seattle Theatre, is now filling the same position in the Tacoma Theatre.

**TACOMA—THEATRE** (John W. Hanna, manager): Nat Goodman in A Gilded Fool June 22 to a delighted audience; crowded house.

**SPokane—AUDITORIUM** (H. C. Hayward, manager): Mrs. J. F. Florence in The Nightingale June 22; Nat C. Goodman 23, 24; good business at advanced prices.

### WISCONSIN

**OSCEOLA—BELL CITY OPERA HOUSE** (Sherman Brown, manager): Marie Wainwright supported by a good co. presented The School for Scandal to a fair sized and well pleased audience June 17. The World's Fair is the magnet at present for the people's spare dollars, and the theatre must suffer in consequence.

**LA CROSSE—THEATRE** (J. Strasilipka, manager): Marie Wainwright presented School for Scandal June 25. Owing to the light attendance a considerable portion of the play was cut.

**MADISON—FULLER OPERA HOUSE** (E. W. Fuller, manager): Marie Wainwright in School for Scandal June 26; large and well pleased audience.

**SUNDEWICK—OPERA HOUSE** (J. M. Kohler, manager): The School for Scandal closed a week's successful engagement June 25. This is one of the best repertoire cos. that has appeared here for some time.

### CANADA

**ST. JOHN—OPERA HOUSE** (A. O. Skinner, manager): W. S. Hawkins co. in Master and Man June 29, 30. The leading people received numerous recalls, considered the co. to be considered to be the strongest and most evenly balanced that has performed here in years. Bottle's Baby 21, 22. **Mechanics Institute** (T. B. Hamilton, manager): Turner's English Sports 20, 21; good houses.

**OTTAWA—GRAND OPERA HOUSE** (John Ferguson, manager): Closed for the season. **Electric Park** (P. Gorman, manager): The Three Judges and other specialties June 19-24 were unusually brilliant and reflect good judgment on the part of Manager Gorman, who spares neither time nor expense in securing the best talent available.

**VANCOUVER—OPERA HOUSE** (A. W. P. Goldsmit, manager): Remeni, the violinist, with his co., gave a delightful concert to a good-sized audience 19.

**TORONTO—HAWKINS POINT** (J. C. Connor, manager): Englehart and Raymond's Champion Lady Fencers and Fancy Rifle Shots June 19-24 drew crowds. Miss Englehart issued a challenge to meet all comers in a fencing contest. Under the new management of the Grand the old familiar face of James Mathers will be seen at the door throughout the coming season.

**VICTORIA—VICTORIA THEATRE** (Robert Jamieson, manager): Edouard Remeni Concert co. June 29; large and appreciative audience.

**SEATTLE—QUEEN'S THEATRE** (Sparrow and Jacobs, managers): The fifth and last week of the Queen's Opera co. commenced June 19. The old-time favorite Pinafire filled the bill, and a very creditable performance was given. James Herbert as Sir Joseph Porter and N. S. Burnham as Dick Dandee were again to the front. Nanette Lascelle danced a hornpipe, which was loudly encored. A benefit was tendered to Belle Thorne and Cele Ellis 20. A benefit will be given to J. W. Herbert, on which occasion the first act of Pinafire and the second act of Mikado will be performed. In the latter Mrs. Page-Thrasher, of Montreal, will appear as Kotisha. Tyrone Power Comedy co. will open on The Texas 26. **THEATRE ROYAL** (Sparrow and Jacobs, managers): Ada Gray opened to fair business in East Lynne 24. Helen Courtland Burlesque co. 25-1. **ITEMS**: Elaine Grice, late prima donna with the Tyrone Opera co., is making a success at Schermer's Park. A complimentary benefit will be tendered to Lew Rohdt, the popular manager of the Royal, July 10.

### FOREIGN PLAYS AND PLAYERS.

**LONDON**, June 14, 1913. We are now in the height of the London season, and the multiplicity of attractions, theatrical, musical, and other, this week, is only to be equaled by the variety, and in some respects the excellence. At Covent Garden, the Royal Opera company of Sir Augustus Harris continues to charm the ears of the fashionable audiences that fill its auditorium. Old Drury has reopened its doors and promises to give a pleasurable and profitable month's sojourn to our French brother and sister artists, and to furnish our theatregoers with an opportunity to brush up their French while they enjoy a dramatic treat as well.

The entire company of the house of Moliere, having obtained special permission of the Government, and under the joint management of Sir Augustus Harris, and Henry Abbey and Maurice Grau, came over last week, and Monday evening gave the initial performance of the season. *Clair de lune* drew that the audience was the very acme of all that is tip-top in the world of high life, fashion, art, and literature, and that every corner in the vast theatre was occupied, the box-office having announced that the house was complete a number of days before. The programme was, as I mentioned before,

Le Malade Imaginaire, and Les Precieuses Ridicules, and both these classic comedies were acted as could be expected by that world famed constellation of artists which is considered not only the company of all companies in France, but which ranks as the first throughout the entire world. At the end of the performance the curtain was rung up again, and all the members of the Comedie, in festive array, were seen grouped on the stage. M. Got, the celebrated *divo* of the troupe, then led Mlle. Reichember forward and she recited the "Welcome to England," expressly written for the occasion by Jules Claretie, who, as director of the company, is also at present in London. Enthusiastic applause greeted Mlle. Reichember, and this was no less the case when M. Got delivered an address, and very witty and humorous it was, to be sure, thereby concluding a memorable evening and one which will not be easily forgotten by those present.

Henry Irving, the even and ever prosperous tenor of his delightful revivals. To day witnesses the matinee of Olivia, and the admirers of Miss Terry are enabled to enjoy her graceful and touching portrayal of the heroine, while Mr. Irving's Dr. Primrose receives an equal share of encomiums. The Lyons Mail forms the evening bill, and every one is familiar with Mr. Irving's impersonation of the dual role of the virtuous Lesquignois and the villain Dubosc. Although it is such a thorough melodrama, the Lyons Mail will remain on every stage as a drawing card, as it affords the star or leading actor such a chance to display his versatility.

Monday evening, June 12, saw the 100th performance of Niobe at the Strand. Paulton's comedy has proved to be not only "all smiles" for the public, who laugh and amuse themselves heartily at all the funny situations and telling points in it, but it has also wreathed the faces of authors and managers in perpetual smiles at its uninterrupted success, and at the good receipts. Harry Paulton invariably brings down the house as Peter Amos Dunn. Beatrice Lamb is the same handsome heroine, George Esmond is as naïve and sprightly as ever in the role of Harrie, and the other members of the cast act quite up to the mark. Niobe has been having great success in Australia and the colonies, while the companies traveling with it in the English provinces bring in uniformly good returns.

The Second Edition in town at the Gaiety is greeted with packed houses and with audiences that laugh most uproariously at the antics of Arthur Roberts, and Florence St. John very pretty, and seems to think the whole affair a great "go." I am not fond of these up-to-date farces or musical local comedies, but I must say that the Gaiety Theatre knows how to put them on in style, in which it takes quite the lead; that the costumes and settings are A No. 1, the girls pretty, and the company very efficient, and last but not least, the public is decidedly taken up with this sort of entertainment, therefore, I can only say, *vox populi, vox dei*.

A new comedy drama was produced last Friday afternoon at the Gaiety Theatre. The title was The Younger Son, and the author was R. S. Siever. The play is a very feeble product, and will doubtless be laid away to rest. It should have been called A Family Comedy-Drama, for everybody is related to everybody else, and it is quite a conglomeration of step-sons, brothers, sisters, aunts, cousins, etc., so that the whole plot unravels itself quite *en famille*. Those that were not related at the beginning, find out that they are quite so at the end.

Signora Duse announces Antony and Cleopatra for the coming week.

Before closing I cannot refrain mentioning the universal regret expressed here by the press and in the theatrical sphere at the death of Edwin Booth. All the papers have devoted articles to him, eulogistic of his merits.

### Notable Theatrical in Italy.

ROME, June 7, 1913.

Madame Diligenti, whom you have seen in America, has lately paid us a visit, after having had a most successful artistic season in Nice, where she was the delight of society through her public and private recitations. During her short stay here, she gave a matinee for the benefit of the Abandoned Children Society, and was helped by the great actor, Novelli, of whom I have so frequently written to you, as also by several others of our most noted artists in Rome. The little elegant theatre in which the performance took place was crowded by the most aristocratic ladies in Rome. The English, Dutch, and American Embassies were represented, and I may add that all the literary lights in Rome were likewise present.

Madame Diligenti recited her famous No Poppies monologue, and actually made one young girl faint when she came to her heart-rending scream. After this, she recited A Terrible Case, in which she represents a young artist, wet mischievous girl. She was just exquisite in this, and Novelli, who came to the front to see her, was loud in his praise to all around her. She also recited in French. She is now on her way to London, whither she carries the really heart-felt wishes of all who neared her during her short stay here. She is so quiet and unaffected that she won all our hearts—every one without a single exception.

As for Novelli, he was simply unique. He is the finest monologist on the stage. He just looks at you without uttering a word and makes you roar. Yet this man can play Hamlet and Shylock as few in Italy can play them. His versatility is wonderful.

Otherwise we have but little news in Rome. Doctor Germin Toledo (here Signor Toledo), of the American Organ Music Company, of New York, has also been here, giving concerts and playing before the Queen. The Queen was delighted with the instrument, and talked over an hour-and-a-half with fortunate "Signor Doctor."

Appropos Madame Diligenti has taken several Italian plays to London with her, amongst which Anton Traversi's *Rosena*, which gives a realistic picture of a house of evil fame in Rome, and in which a mother sells her daughter to a Prince, and the daughter, who is well inclined, notwithstanding her surroundings, reverts against her position. She falls in love, however, with a worthless young student, whom she follows to Venice. But he tires of her, and tries to turn her over to a friend. The unfortunate girl finally throws herself into the canal to save further trouble. Will a London public accept this? True, it has swallowed Lisbon. After this everything is possible.

Very few novelties even in other times, and not one real success to record amongst the few.

Italians are born actors, but they are not born writers. *Ad contrarium*. S. P. Q. R.

### DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

### DEPARTING COMPANIES.

ADA GRAY: Quebec, P. Q., June 27 July 1. AMERICA: Albany, Schenectady and Gran, mgt.: Chicago, Ill., April 22—indefinite. ALI BABA: David Henderson, mgt.: Chicago, Ill., May 29—indefinite. BLACK CROOK: Eugene Tompkins, mgt.: Chicago, Ill., March 27 July 1. BOBBY GAYLOR (W. A. Brady, mgt.): San Francisco, Cal., June 26 July 1. Oakland 3, 4. Oeden, Utah, 6. Salt Lake City 2, 3. Grand Junction, Col., 20. Aspen, Glenwood Springs 22. Leadville 13. Diablo 14. Colorado Springs 23.

RECHANAS COMEDY: La Crosse, Wis., June 26 July 1. COLUMBIAN COMEDY: Quincy, Ill., June 26 July 1. CHARLES SHAW COMEDY: Washington, D. C., June 5—indefinite.

DENNIS THOMPSON: Chicago, Ill., July 2—indefinite. DAN M. CARNEY: Chicago, Ill., June 12—indefinite. S. S. WILLARD (A. M. Palmer, mgt.): Chicago, Ill., June 5—indefinite.

HOUSE ON THE MARSH: New York city June 26 July 1. JACOB LITT'S STOCK: St. Paul, Minn., May 22—indefinite. JACOB LITT'S PLAYERS: Minneapolis, Minn., May 22—indefinite.

JOHN AND DELLA PRINGLE: Wellman, Ia., June 26—28. JAMES J. CORBETT (C. A. Brady, mgt.): Chicago, Ill., June 19—indefinite.

LILLIAN TUCKER (C. C. Vaughn, mgt.): Exeter, N. H., June 26 July 1. MINNIE SEWARD: Bradford, Pa., June 26—28. MAINE AND GEORGIA: San Francisco, Cal., June 26 July 8.

NEWTON BEERS (Walter R. Holmes, mgt.): Cornwall, Ont., June 27. Richmond 28. Quebec, P. Q., 29 July 1. O'DONN'S NEIGHBORS: Salt Lake City, Utah, June 27.

PRODIGAL DAUGHTER (T. Henry French, mgt.): New York city May 22—indefinite. RICHARD MANFIELD (John P. Slocum, mgt.): Denver, Col., June 26 July 1.

SOLO SMITH RUSSELL: Chicago, Ill., May 1—indefinite. SUE: Chicago, Ill., June 26 July 1.

ST. PAUL SISTERS: Rockport, Mo., June 26 July 1. TRIP TO CHINATOWN (Hoyt and Thomas, mgt.): New York city—indefinite.

THE GIRL I LEFT BEHIND ME (Charles Frohman, mgt.): Chicago, Ill., May 29—indefinite. TWOOLD CHORUS: Victoria, B. C., June 25.

TYRONE POWER driving Williams, mgt.: St. John, N. B., June 26 July 1. Montreal, P. Q., 3—indefinite. W. F. MCULIVY: Bradford, Pa., June 26—28.

WILSON THEATRE: Sparta, Wis., June 26—28. Elroy, 29 July 1.

### OPENING AND CLOSING.

AUDITORIUM OPERA: Baltimore, Md., June 19—indefinite. ANDREWS' OPERA: Stock City, Ia., June 26 July 1.

ANTHONY SCHUL'S ORCHESTRA: New York city June 22—indefinite. BOSTONIAN OPERA (Barnabe, Karl and Macdonald, mgt.): New York city May 22—July 1.

BOSTON OPERA: St. Joseph, Mo., June 29—indefinite. CORINNE OPERA BURLESQUE: Chicago, Ill., May 8—indefinite.

DESHOS OPERA: Louisville, Ky., May 22—indefinite. DR. WOLF HOPPER OPERA (Ben D. Stevens, mgt.): New York city May 1—indefinite.

DEMONSON OPERA: Washington, D. C., May 25—indefinite. E. E. RICE, mgt.: New York city May 15—indefinite.

DUFF OPERA: Louisville, Ky., June 19—indefinite. GEO. A. BAKER OPERA (Geo. A. Baker, mgt.): Boston, Mass., June 5—July 1.

GAIETY OPERA: Atlantic City, N. J., June 26—indefinite. HENRICH'S GRAND OPERA: Philadelphia, Pa., June 22—indefinite.

HENRY E. DIXEY OPERA: New York city April 6—indefinite. ISLE OF CHAMPAGNE (Thomas G. Seabrooke): New York city May 29—indefinite.

LILLIAN RUSSELL OPERA (T. Henry French, mgt.): Chicago, Ill., May 20—indefinite. MURRAY DAVID OPERA: Buffalo, N. Y., June 26—indefinite.

NEW YORK IDEAL OPERA: Columbus, O., June 5—indefinite. NELSON OPERA: Dallas, Tex., June 19—indefinite.

PARK OPERA: Milwaukee, Wis., June 19—indefinite. PACKARD OPERA: Richmond, Va., June 26—July 1.

PAULINE HALL OPERA (George B. McLeellan, mgt.): Boston, Mass., June 26—indefinite. PASTOR'S OPERA (J. F. Pastor, mgt.): Chicago, Ill., June 5—indefinite.

QUEEN'S OPERA: Montreal, P. Q., June 5—indefinite. REED OPERA: St. Louis, Mo., June 19—indefinite.

SCHUBERT SYMPHONY CLUB: Madison, S. D., June 27. Howard 28. Woonsocket 29. Huron 30. St. Smith July 1. Brookings 2. Watertown 3.

SPIDER AND FLY: Chicago, Ill., June 26 July 1. STOKES' BAND (D. Baker, mgt.): Chicago, Ill., May 22—June 30.

STENOCHER OPERA: St. Louis, Mo., June 19—indefinite. THE TALISMAN (Oscar Hammerstein, mgt.): New York city June 21—indefinite.

WILBUR OPERA: St. Paul, Minn., June 8—indefinite.

### VARIETY AND BURLESQUE.

CROON BURLESQUE (Sam T. Jack, mgt.): Chicago, Ill., June 26 July 8.

HOPKINS' TRANS-OCEANIC SPECIALTY: Chicago, Ill., June 26 July 1.

HELEN RUSSELL: Belfast, Me., June 27. Rockland 28. Bath, Bar Harbor 30. Ellsworth July 1. Bangor 2. Waterville 3. Gardner 2. Augusta.

VICTOR VAUDEVILLE: Chicago, Ill., June 19—indefinite.

### CHORUSES.

BOR HUNTING: Port Henry, N. Y., June 27. Keeseville 28. Plattsburg 29. Rouse's Point 30.

BARNUM AND BAILEY: Williamstown, Conn., June 27. Webster, Mass., 28. Worcester 29. Keene, N. H., 30. Gardner, Mass., July 1.

COUP, SNYDER and ZIMMERMAN: Penn Yan, N. Y., June 27.

FOREPAUGH'S (J. T. McCaddon, mgt.): Bay City, Mich., June 27. Port Huron 28. Saginaw 29. Cadillac 30. Montrose July 1.

J. S. HOFFMAN: Elizabeth, N. J., June 27. South Amboy 28. Red Bank 29. Ansbury Park 30. Long Branch July 1.

J. H. LAPEARL: Collinsville, Ill., June 27. Troy 28. Sanger and Lent 29. Portland, Ore., June 30. July 1.

SELLS BROS.: Sank Center, Minn., June 27. Anoka 28. Hutchinson 29. St. Paul 30 July 1. Minneapolis 31. Chicago 2. Albert Lea 3.

W. H. HARRIS: Chicago, Ill., June 19 July 1.

### MISCELLANEOUS.

CALIFORNIA MINSTRELS: Montrose, Ia., June 27. Gilman 28. Brooklyn 29.

KENNA'S: Littleton, N. H., June 27. St. Johnsbury, Vt., 28.

### MISCELLANEOUS.

BUFFALO BILL: Chicago, Ill., May 20—indefinite. BONHEUR BROTHERS: Clear Lake, S. D., June 27. Goodwin 28. Altamont 29. Gary 30.

BARTHOLOMEW'S EQUINES (W. J. Maxwell, mgt.): Boston, Mass., June 19 July 1.

KING SOLIMON (Golossy Kiraly, mgt.): Eldorado, N. J., June 19—indefinite.

KELLAR (Magician): New York city May 22—indefinite.

PAWNEE RILL'S WILD WEST: Brantford, Ont., June 27. Woodstock 28. St. Thomas 29. Chatham 30. London July 1. Sarnia 3. Stratford 4.

THE TAYLORS: Butte, Mont., June 27, 28. Spokane, Wash., 29, 30.

WILLARD STANTON: Danvers, Mass., June 27. Lynn 28 July 1.

### OPEN TIME.

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EAST STROUDSBURG, Pa.: Academy of Music, July.

GOVERNMENT, N. Y.: Union Hall Opera House, June 28 29.

NIAGARA FALLS, N. Y.: Park Theatre, July 1-31. Aug. 3-31.

OWENSBORO, Ky.: New Temple Theatre, Sept. 1, 2 October 2 3.

ST. JOHNS, N. B.: St. John's Opera House, July 31-August 5 21, Sept. 15.

TROY, O.: Troy Opera House, Aug. 1-2, Sept. 1-2.

### OBITUARY.

Sarah Hutzler Kainz, wife of the eminent German tragedian, Josef Kainz, died in Berlin on Saturday. She was born in St. Louis in 1854. She displayed literary talent from childhood, and at the age of sixteen married a St. Louis physician who soon afterward died. Subsequently she married Lewis Hutzler, a St. Louis journalist and physician, who now resides in Chicago. Two children were born to them, but after five years she secured a divorce, and in 1886 she married the German actor, Mrs. Kainz's daughter, Rose, has just made a successful debut in Berlin as an actress. Two of Mrs. Kainz's brothers—Ferdinand G. Valentine, physician and publisher of the *Medical Press*, and Lincoln Valentine, managing editor of the Spanish monthly, *El Americano*—reside in this city, as does also her mother. Another brother, Washington S. Valentine, is a wealthy contractor in Honduras.

Charles P. Palmer died on Sunday at Belpport, L. I. His death was a shock to his friends, who were ignorant even of his illness. Mr. Palmer was attacked on Tuesday last with appendicitis, occasioned probably by swallowing a fruit seed. He was attended by Dr. Thoms, who called Drs. McBurney and Murray to consult. On Friday night an operation was performed, but in this complaint operations rarely succeed. Peritonitis set in, and Mr. Palmer sank rapidly. Mr. Palmer had been interested directly and indirectly in various theatrical ventures. As one of the heirs of the wealthy Cortlandt-Palmer estate, he was interested in the ownership of the Union Square Theatre. A few seasons ago he took the management of Helen Barry, and he was preparing for her next season at the time of his death in her cottage, "The Teahouse," at Belpport. Mr. Palmer was a member of the Union and other aristocratic clubs. His brother was the founder of the Nineteenth Century Club. The Palmer estate, in which he held a life interest, was valued at seven or eight millions of dollars. The late Mr. Palmer enjoyed a large income.

William G. Welsh, the correspondent of THE MIRROR at Lock Haven, Pa., died in that city of peritonitis after a brief illness on June 19, aged thirty-two years. Mr. Welsh was receiving teller in the First National Bank at Lock Haven, was highly connected socially, and a member of the Masonic fraternity. His sudden death is mourned by a wide circle of friends in the community of which he was an honored and useful member.

J. G. Gordon, manager of the Prince of Wales' Theatre, Southampton, England, is dead at the age of seventy-one.

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SEASON - 1893 94

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 THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.  
 1432 BROADWAY, COR. FORTIETH STREET.  
**HARRISON GREY FISKE,**  
 EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - JULY 1, 1893

The *Mirror* has the Largest Dramatic Circulation in America.

### CURRENT AMUSEMENTS.

AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.  
 BROADWAY—PANDORUS, 8 P. M.  
 ORLEANS—KELLS.  
 GRAND—THE HOUSE ON THE MARCH.  
 IMPERIAL MUSIC HALL—VARIETY.  
 KOSTER AND BIAL'S—VARIETY AND ORCHESTRA.  
 PALMER'S—1102, 8 P. M.  
 TONY PASTOR'S—Variety, 8 P. M.

The *Mirror* Office is open and receives advertisements every Monday until 12:30 P. M.

"The business department of *The Mirror* is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all else and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

THIS is an age of improvement and refinement of many things, and of matters relating to the theatre with the rest. The theatre, however, has one servant—or the occasional theatre or "star" has him—who stands mummy-like in the past and projects his atmosphere into the present. He is the antique press-agent, who imagines that polysyllables and exaggeration are still effective in describing and heralding his "attraction." Perish this sort of flapdoodle!

TO his many other interesting characteristics Manager OSCAR HAMMERSTEIN adds evidence that he is a philanthropist—or perhaps more literally, a humanitarian. Several of his ballet fainted from the heat on Saturday, and he straightaway abolished the summer matinee at his Manhattan. Another manager—unless it had happened that the business was bad—would have discharged the weaklings and engaged more robust young women.

THE excuse for her non-appearance made by a popular vanderbilt singer the other evening—that she had lost a diamond at the races, and remained to search for it—adds a novel plea to the catalogue of those employed in extenuation of public absences, and at the same time emphasizes the fact that the variety stage in independence and individual good fortune seems to be taking the place long occupied almost solely by the operatic.

THE "critic" of London's *Vanity Fair* adjusts his monocle and compares Duse unfavorably with JULIA NEILSON and MARION TERRV, and declares that it would be sacrilege to compare the great Italian, whom he describes as an "alien" actress, with ELLEN TERRY! What a great—and sometimes what a small—thing is patriotism—English patriotism!

A SERPENTINE dancer has invaded St. Petersburg, and her dance may even please the Czar. This would seem to be a nihilistic opportunity.

THE endeavors of pugilists to act should not excite actors to pugilism.

### BAD DEADHEADS.

THERE are deadheads and deadheads—good and bad—as there are good and bad of every ilk. St. Louis, however, seems to possess a large percentage of a very remarkable kind of deadhead. A local company was announced to play *The Two Orphans* there. Not enough persons attended to warrant a performance, and it was announced from the stage that money would be refunded at the door. Half of the number in the theatre were deadheads. By some concert of evil thought, this half managed to get to the door and get money they had not paid in, leaving the paying half out in the cold and out of their money. Adding insult to injury is one of the cardinal virtues compared with this wickedness of these particular deadheads. They were misnamed. They were live—apparently very much alive—swindlers. And such is human nature that this stigma will attach to deadheads generally in St. Louis until the incident shall have been forgotten.

### QUANTUM SUFFICIT.

IT is not every actor that possesses NEIL BRACESS' moderation. Having acquired a fortune large enough to assure him comfort for the rest of his days, he has quietly closed his stage career and gone into retirement.

Mr. Bracess has left the stage at a time when he was making a large profit, and he has doubtless sacrificed a good deal of money by putting his decision into execution when years of profit and public popularity still lay before him.

But Mr. Bracess is a philosopher who thinks wisely that enough is sufficient. At all events he is happy in the knowledge that he has not, like some successful actors, lagged superfluous on the boards, and that he will never experience the bitterness that comes to many who outlive the favor of the fickle public.

Peace and happiness go with him in his enjoyment of the fruits of active industry and honest merit!

### THE MIRROR LEADS.

SEVERAL daily newspapers in this city—and especially the esteemed *Herald*, which talks incessantly about the originality and the "exclusiveness" of its news—continue to take without credit from the columns of *The Mirror*, news really exclusive in these columns, and to print it as original, all the way from two days to two months after it appears in this paper. Among other things, the *Herald* last Wednesday printed as "news" the statement that ADA REHAN would star under AUGUSTUS DALY's management, which intelligence *The Mirror* gave several months ago. On Wednesday, also, the *Herald* announced by telegraph that the O'Neill Opera company had disbanded, which news was printed in *The Mirror* on Tuesday. On Wednesday, also, the esteemed *Herald* announced that KOSTER and BIAL would have a new music hall in New York, which *The Mirror* announced two weeks ago.

### ART IS LONG.

THE managerial trumpet is blown over a breaking of the record of theatrical "runs," so-called, by a variety farce still prevalent here. One might be led to believe—if ignorant of the facts—that no play of any kind had been performed so many times as this variety farce, and the superficial viewer of the dramatic field might deduce from the case a thought that the variety farce has come to stay at the expense of serious and artistic stage pieces. There are very many plays in dramatic literature—in which, by the way, this particular variety farce has no place—that have been performed hundreds of times to the single time of the aforesaid variety farce; and these same plays will be still performed other hundreds of times when this particular variety farce and the clever variety performers whose several "acts" really make up all there is in it are forgotten. Art is long, and time is fleeting.

### A DISTINCTIVE POINT.

IN an editorial last Friday the *New York Sun* noted the accumulation of an estate of nearly \$700,000 by EDWIN BOOTH as suggestive of the large profits made by an actor of great prominence, and also as proof

that the genius for making money and for keeping it are not always distinct and separate, though they generally are.

The *Sun* mentions EDWIN FORREST, CHARLOTTE CUSHMAN and HENRY IRVING as other actors of great distinction that combined the genius of making money with the genius for keeping money.

One notable fact about EDWIN BOOTH, however, is overlooked. He was still distinct from the average money saver in generosity. The sum he left represents but a portion of vast earnings, the greater part of which, perhaps, was given out with bountiful hand to the deserving. His charities, too, were as unostentatious as they were liberal.

### THE LEGAL HARVEST TIME.

THIS is the time of year when the profession has time for litigation, and those familiar with the law's delays know how essential leisure is to its procedure.

Many cases have been tried this Summer, and many more are waiting their turn on the calendar. A number of the disputes have grown out of domestic vicissitudes, but the majority are the result of misunderstandings or breaches of faith in business matters.

It seems a pity that time and money must be spent year after year in these cases, and the looker-on is tempted to believe that there would be an immense saving in both of these particulars were a higher standard of business integrity to be cultivated by managers and actors, individually and collectively.

### PERSONAL.

DREW.—John Drew will sail for this country on July 29.

IRVING.—Henry Irving will leave for Canada next month, and will be joined by Ellen Terry. They will make a holiday trip through the Dominion to Vancouver.

MODJESKA.—Modjeska will spend the Summer on her ranch in Southern California.

MARBURY.—Elizabeth Marbury returned last night from Boston.

CROSSMAN.—Henrietta Crossman will be transferred to Charles Frohman's Comedians next season.

LAMAR.—Lee Lamar will go to Chicago shortly to visit the Fair. Then she will make a trip South.

FRENCH.—Leonard Royle, the leading man of *The Prodigal Daughter*, has presented his prize steppelasher, "Rochefort," to T. Henry French.

JARBEAU.—Vernona Jarbeau, who sustained an injury by a fall at the Hoffman House a fortnight ago, is still confined to her apartment. She is improving rapidly, however.

HALE.—Walter Stearns Hale has been the guest of Fred. Stinson for a fortnight at "The Perfect Rest," Mr. Stinson's appropriately named cottage at Siasconset, on Nantucket Island. Mr. Hale writes that he has had time during his visit to make a number of sketches along the beach and in the fields.

LEIGH.—Margaret Leigh (Mrs. John E. Keller) is in the city. She is an accomplished actress of light comedy and ingénue parts. She has played with Frederick Warde, Florence and other prominent stars.

CAREY.—Eleanor Carey has been engaged by Joseph Arthur to originate a strong emotional part in *The Cornercracker*, which is to be produced on Oct. 9 at the Fourteenth Street Theatre. Miss Carey may also appear at a special matinee performance of a new comedy at a New York theatre some time this Summer.

LYNN.—Henri Lynn, whose elongated figure and quaint comic ability have been seen for several seasons in *The Country Circus*, is at Sea Cliff, L. I., for the Summer. Realizing that it is useless to be idle, Mr. Lynn has opened at Sea Cliff a riding academy. He has bought a number of horses, and it is not an unusual spectacle of a morning for the natives of that section to be amused by Mr. Lynn and his corps of instructors and pupils clattering along the high-ways and by-ways.

SCHADE.—A. R. Schade translated from the French the version of *The Talisman* sung at the Manhattan Opera House.

SHANNON.—Joseph W. Shannon is rusticated at his Swiss chalet in Morisania. Mr. Shannon has launched from the stocks a new drama, an adaptation from the German, entitled *Donna Veronica*.

HAMMERSTEIN.—Oscar Hammerstein has applied for a patent on the electric kaleidoscopic water effects used in the third act of *The Talisman*. They are of his own invention.

HIRSCH.—Max Hirsch has been engaged by Henry E. Abbey to be treasurer of the Metropolitan Opera House.

DUSE.—With one or two exceptions the London critics have recognized Eleonora Duse's genius and laid the choicest tributes of appreciation at her feet. One or two of the writers whose narrow insular prejudice constantly asserts itself upon every favorable opportunity, consider that the great Italian actress is inferior in ability to three or four British leading women, whose cast-iron methods they pretend to prefer.

FISKE.—L. O. Fiske, of *The Mirror*'s business department, has returned to his post after a week of camp duty at Peekskill with the Seventh Regiment.

JEFFERSON.—Joseph Jefferson was taken to Buzzard's Bay from Fall River last Tuesday in a private car, accompanied by Mrs. Jefferson and C. B. Jefferson. The party went to the Whittier cottage, which will be occupied by the Jeffersons during the Summer. No ill effect of the journey on the patient was noted, and at last accounts he was improving.

FULTON.—For three weeks Chandos Fulton was confined to his room, on account of an injury to his foot, caused by a fall down the hatchway of a yacht on the Sound. Mr. Fulton is able to go out now, and he may be seen in his easy chair at a window of the Lotos Club enjoying the late afternoon carriage procession to the park.

JORDAN.—M. J. Jordan has been engaged for a strong part in *Darkest Russia*. Mr. Jordan is one of our most experienced and effective melodramatic actors.

ALDRICH.—Louis Aldrich is spending a few weeks with his family in Boston.

BURNETT.—Frances Hodgson Burnett has taken a place on the Thames in England for the Summer. She has called it "The Glade." Mrs. Burnett is at work on a play which she hopes to have produced in London in the Fall.

UNDERWOOD.—Arthur Lowell Underwood, of the Deshon Opera company, will sail for Europe in August to visit his father, who is United States Consul at Leith, Scotland. Mr. Underwood, Sr., is a man of fine attainments, whose literary work has won high commendation from the most discriminating critics.

### A LIST OF LONG RUNS.

(Compiled expressly for the *Dramatic Mirror*.)

The following is a list of plays that have enjoyed more than one hundred consecutive performances in America: *A Trip to Chinatown* takes the lead, as it has had up to date (June 26, 1893) 608 performances. *Adonis* has had 603; *Hazel Kirke*, 486; *Humpty Dumpty*, 483; *The Black Crook*, 475; *Ermie*, 362; *Esmeralda*, 350; *Uncle Tom's Cabin*, 325; *Nadje*, 262; *Evangelina*, 250; *The Wife*, 239; *Pique*, 238; *The Rajah*, 215; *Led Astray*, 214; *Poor Jonathan*, 208; *Ali Baba*, 206; *The Private Secretary*, 200; *Divorce*, 200; *Men and Women*, 200; *The Charity Ball*, 200; *The Mascot*, 200; *The Man of the World*, 200; *Aunt Jack*, 200; *Our Girls*, 200; *The Shaughraun*, 189; *Young Mrs. Winthrop*, 185; *Blue Jeans*, 182; *May Blossom*, 180; *The Two Orphans*, 180; *The Girl I Left Behind Me*, 175; *Pete*, 168; *The Brigands*, 164; *The City Directory*, 156; *Captain Swift*, 154; *Wang*, 151; *The Professor*, 151; *The Twelve Temptations*, 150; *Nanon*, 150; *Squatter Sovereignty*, 150; *Cordelia's Aspirations*, 150; *Rip Van Winkle*, 150; *The Grand Duchess*, 145; *Our American Cousin*, 140; *The Banker's Daughter*, 137; *The Queen's Lace Handkerchief*, 137; *Harbor Lights*, 136; *Hickory, Dickory Dock*, 125; *Bluebeard, Jr.*, 125; *Rosedale*, 125; *The Ticket of Leave Man*, 125; *Simbad*, 122; *Rose Michel*, 120; *The Senator*, 116; *Sardanapalus*, 113; *Shore Acres*, 113; *The Beggar Student*, 110; *Falka*, 110; *The Royal Slipper*, 104; *Frou Frou*, 103; *Amorita*, 103; *Prince Methusalem*, 102; *The Veteran*, 102.

There have been many long runs achieved in Europe. *Our Boys* must be credited with the longest run of any play of ancient or modern times. It was played continuously for three years (1,372 times) at the Vaudeville Theatre, London. *Miss Helyet*, Paris, 700; *Dorothy*, 930; *The Ticket-of-Leave Man*, 437; *The School for Scandal*, 404; *London Assurance*, 380; *The Rivals*, 350; *The Streets of New York*, London, 310; *School*, 381; *In the Ranks*, 375; *Peep o' Day*, 345; *Meg's Diversion*, 330; *Black-Eyed Susan*, 330; *Paul Jones*, 370; *Marjorie*, 200; *Doris*, 200; *Red Hussar*, 160; *Faust Up to Date*, 200; *The Cabinet Minister*, 200; *The Colleen Bawn*, 278; *King Charles*, 273; *Clancarty*, 250; *Money*, 300; *Still Waters Run Deep*, 160; *Uncles and Aunts*, 200; *Sweet Lavender*, 683; *The Bungalow*, 300; *London Day by Day*, 180; *The English Rose*, 210; *Veoman of the Guard*, 350; *A Man's Shadow*, 200; *Joseph's Sweetheart*, 350; *Ruy Bias* and *The Black Rose*, 300; *Rip Van Winkle*, 173; *The Lucky Star*, 1,000; *Venice*, the *Bride of the Sea*, 200; *Henry VIII.*, 150; *The New Wing*, 150; and *The Trumpet Call*, 200. *Our American Cousin* was acted by E. A. Sothern 490 consecutive times in London, and altogether 2,600 times, 1,000 times of which were in America.

COL. T. ALLSTON BROWN.



## LEONARD BOYNE.

The portrait of Leonard Boyne, leading man of The Prodigal Daughter company at T. Henry French's new American Theatre, appears this week on the front page of *The Mirror*.

Mr. Boyne came over unheralded last month. It was his purpose to make a production of *The Prodigal Daughter* that should eclipse the original presentation of the piece at Drury Lane, London. The result has been that, instead of appealing only to the West Side public, the sumptuousness of the mounting has attracted the "swellest" audiences in town.

A number of critics have pointed out that for a cross-country rider like Mr. Boyne to achieve such a success as an actor is marvellous. As a matter of fact, Mr. Boyne is an actor of twenty years' experience upon the English stage.

He began in 1870 and worked his way, by dint of perseverance and hard study, to a prominent position as leading man in London. His London debut was made in 1874 as John Fern in *Progress*. The intelligence and the force of his acting were recognized by the critics. From that time on he has been known as an actor who has never made a failure.

Mr. Boyne starred in the English provinces. He played *Orlando*, *Romeo*, *Benedick*, and *Charles Surface*. Ten years ago Wilson Barrett selected him to play the part of Claudian when the play of that name was sent into the country. In London he made a distinguished success in Clement Scott's play, *Sister Mary*. His performance of Tom Jones at the Vaucluse Theatre was especially fine and sympathetic, and in Sardon's *Theodora* at the Princess' he was capitally cast.

Mr. Boyne succeeded George Alexander as leading man at the Adelphi Theatre. His next recent engagements there were in *The English Rose* and *The Trumpet Call*.

Comyns Carr, the English dramatist and littérateur, who is about to assume the cares of management in London, has been cabling to Mr. Boyne to secure him as leading man for his theatre, but the actor is under engagement to Mr. French for a year.

At the end of the run of *The Prodigal Daughter* at the American Theatre—which is not now within sight—he will tour the country in that melodrama.

At home in England Mr. Boyne resides in the country within twenty minutes of London, and his time not taken up in rehearsal or playing is spent at his country place, where he devotes himself to cross-country riding and, in fact, to out-door sports of all kinds.

Says Mr. Boyne to *The Mirror*: "In the theatre I am all 'shop.' Out of it my mind runs in other channels. I love a country life. I hardly ever go to the theatre. I live peacefully at home and dread the hour when it is time to go to the theatre. Yet once inside the stage door no one is more earnest or more sincere than I am. I hold the dramatic art in great esteem."

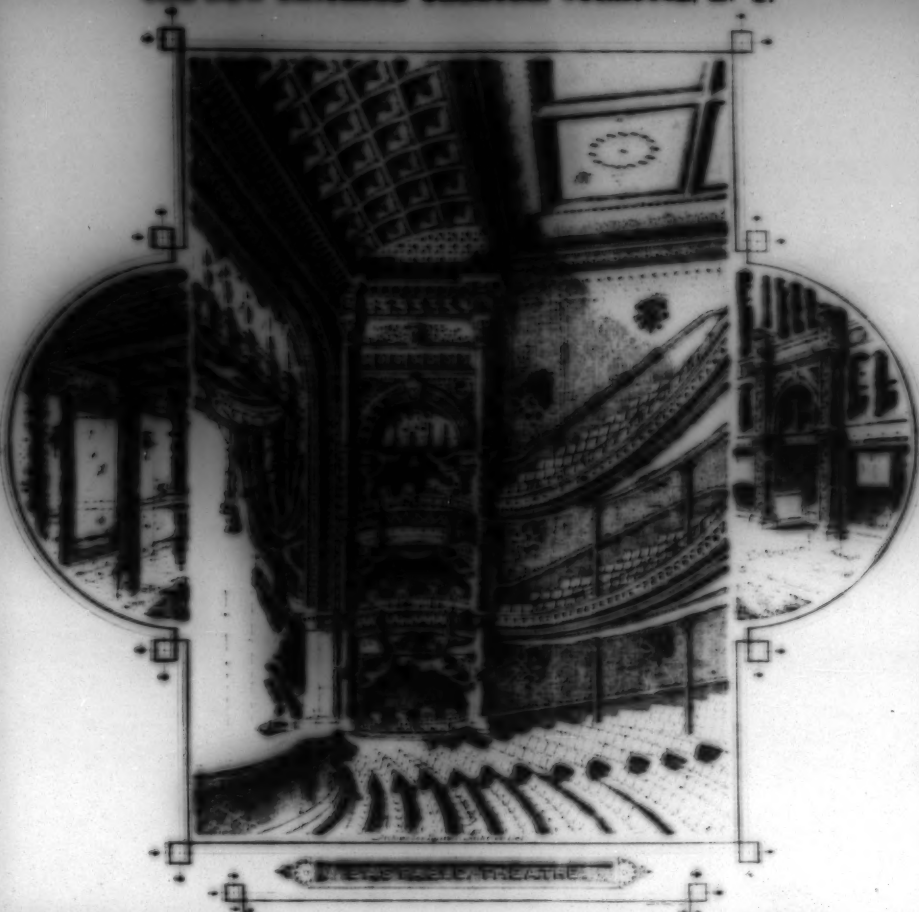
## THE EMPIRE'S SEASON.

The Empire Theatre closed its successful initial season last Saturday night, the only play given since its opening being *The Girl I Left Behind Me*. The second season of the Empire will open on Aug. 21, when R. C. Carton's comedy, *Liberty Hall*, will be presented. This will be followed before the opening of the stock season by *The Councillor's Wife*. The regular season will begin in November, when plays by David Belasco, Augustus Thomas, Oscar Wilde, and William Gillette will be given. The stock company will be headed by Henry Miller and Viola Allen. William Morris and Sydney Armstrong will continue next year in *The Girl I Left Behind Me*. Mr. Miller, Miss Allen, Agnes Miller, May Robson, and Cyril Scott will all appear before the opening of the stock season. W. J. Ferguson, Elsie Wilton, Herbert Standing, W. H. Crompton, and Harry Woodruff will appear in Mr. Frohman's preliminary productions, but will later be added to the stock company. *The Girl I Left Behind Me* will be given by two American companies, and will also be produced abroad. Mr. Frohman will produce Sims and Raleigh's new comedy at the Standard Theatre on Aug. 28, with Johnstone Bennett in the leading role; his comedians will appear at the Garden Theatre on Sept. 4 in a new comedy called *The Other Man*; and Charles' Aunt will also be given during the season. Joseph Holland and Henrietta Crossman will head the comedians, which, in addition to most of the former members, will also include Thomas Burns, Harry Brown, Agnes Robinson and Beverly Sitgreaves. Mr. Frohman will have seventeen companies on the road next season, and will also give stock seasons at the Schiller Theatre in Chicago and the Columbia in Boston, in the latter of which *A Woman of No Importance* will be produced. John Drew and his company will continue in *The Masked Ball*, beginning on Aug. 15, and at Palmer's Theatre in February will appear in a new comedy. *Aristocracy* will resume its tour in San Francisco on July 15, with Maurice Barrymore in the part of Jefferson Stockton.

## HERRMANN'S PECUNIARY AFFAIRS.

Herrmann, the magician, was questioned by Lawyer Abe Hummel last Friday in supplementary proceedings on a judgment for \$4,000 obtained some time ago by Dan Collier in supplementary proceedings in a suit for breach of contract. Herrmann testified that he had no property, and explained that an account in the Garfield Bank in his name represented money that belonged to his wife. He said this was the Herrmann's Theatre account, that Mrs. Herrmann owns the lease of the theatre and conducts the business, paying him \$50 a week for services; that the net profit of the theatre during the past year was over \$81,000, most of which was used by Mrs. Herrmann to meet obligations; that Mrs. Herrmann originally put

## THE NEW BASTABLE THEATRE, SYRACUSE, N. Y.



The above picture shows the interior of the New Bastable Theatre at Syracuse, N. Y. Work on the building was begun early in April. It will be completed by Sept. 25, and will be dedicated by Richard Mansfield on Oct. 2. The main entrance of the theatre is on Genesee Street. The edifice borders on three streets in all—Genesee, Warren and Water. It has eight exits on the ground floor, three from the balcony and three from the family circle. The situation of the house is central. Two lines of electric cars pass the door. The site was formerly occupied by the old Post-office and Shakespeare Hall. The seating capacity is large. There are more than 600 chairs in the parquet, 400 in the balcony and 400 in the family circle. Every seat in the house, including the top tier, is to be sold with a coupon. The parquet and balcony floors will be carpeted throughout. Andrews and Demarest have the contract for the seating. The chairs will be of the latest and best pattern, similar to those of the Empire and American theatres of this city. They will be upholstered in blue plush. The decorations of the auditorium will be in cream and gold. There are to be ten boxes, which will be furnished and decorated by Sloane and Son, of Broadway. The proscenium arch will be studded with electric lights, and artie illuminating effects will be employed throughout the front of the house. The foyer is spacious. It is to be paved with marble and a white marble wainscot eight feet high will line the walls. Large plate glass mirrors will aid to make

the foyer brilliant. The greatest care has been taken to make the ventilating arrangements as nearly perfect as possible. There will be two curtains, one of asbestos and one of green silk. These curtains will be hoisted by electric power. The house is to be fitted, by the way, with its own electric plant. The stage is 70 feet wide, 36 feet deep, and 66 feet to the rigging loft. The proscenium opening is 36 by 36 feet. There will be three dressing-rooms on the stage and fourteen under the stage. Hot and cold water will run in all. There will be various provisions made for the actors' comfort. On the side walk there will be an elevator which will lower baggage to the region below the stage. Arrangements will also be made to admit scene vans and baggage wagons direct upon the stage from the street. For lighting the stage there will be three different sizes of mediums. The owner of the new theatre is Frederick Bastable, a well-known Syracuse millionaire. He is sparing no outlay to make it one of the handsomest and finest theatres in the country. Frank D. Hennessey is the lessee and manager of the Bastable. He was connected for six years with the Syracuse Grand Opera House. He is a member of the Syracuse Press Club, and a young and energetic man who deserves the general popularity he enjoys in his city. Mr. Hennessey is now in New York, booking attractions for next season. He stays at the Hotel Marlborough and makes his headquarters at the American Theatrical Exchange. He will remain in the city until July 1.

\$100,000 into the theatre; that he has no jewelry, having given it all to Mrs. Herrmann; that the watch and pin worn by him are his wife's; that Mrs. Herrmann has a home in Whitestone, L. I., where she keeps four horses; that he held a claim against George W. Lederer for \$27,000, and other claims for many thousands against others for borrowed money; and that during the past four years he lost \$450,000, of which \$75,000 disappeared in Wall Street and \$25,000 in New Orleans.

## BOSTON'S NEW STOCK COMPANY.

Manager A. H. Dexter, of the Grand Opera House, Boston, announces in *The Mirror* this week his new stock company plan. In *The Mirror's* Boston despatches recently news of this enterprise has been carried. Manager Dexter has received sole rights to present Lester Wallace's famous play, *Rosedale*, and will tour New England with it. He has gathered an admirable company, and scenically and in other particulars he will make *Rosedale* one of the productions of the season. The company includes Joseph Hawthorth, Sadie Martinot, Annie Clarke, Frank J. Keenan, William Masterson, Kate Ryan, Mark Price, Lillian Masterson, Charles E. Inslee, Helen Dayne, Edward Wade, and others. The company recently played *Rosedale* to large business in Boston.

## A BROOKLYN ENTERPRISE.

Howard and Sloane propose to offer to the amusement public of Brooklyn another first-class combination theatre, to be called *The New People's Theatre*. They have taken what has been known as the Grand Street Theatre and propose to refit it throughout, making a new stage, dressing-rooms, etc., and putting in a new electric plant. The auditorium will be decorated in white and gold, new chairs will be put in, a first-class orchestra will be engaged, and a modern theatre in all respects is promised. Laurent Howard has managed the Bedford Avenue Theatre for two seasons, and was manager for Berger and Price at the Lee Avenue Academy for four seasons. George Sloane, his partner, has for two seasons been treasurer of the Bedford Avenue.

## AN INTERESTING EXHIBITION.

Latude, a play dealing with one of the most startling incidents of the French Revolution, is being played at the Porte St. Martin, Paris. The manager has assembled a collection of relics of the French Revolution which are exhibited in the foyer. Vic-

torien Sardon has kindly consented to lend to this exhibition the authentic keys of the Bastille, the sack and rope used by Latude in his flight from this celebrated prison, and a picture and plans of the Bastille. Sardon is a great admirer of the French Revolution, and for a number of years he has been collecting objects of that famous but most volcanic period of French history.

## ANTONY, THE TRUMPETER.

John Stapleton has written for George C. Staley a comedy called *Antony, the Trumpeter*, with which he will tour the country next season. Mr. Staley, during the past four seasons, has won a distinct place as a German dialect comedian. His new play has been written with deference to his dramatic and vocal abilities, and it is based on quaint incidents found in Washington Irving's "Knickerbocker's History of New York." Among the scenes will be an elaborate one of a sunset in the "Maadje Paadje" or Maidens' Path, now Maiden Lane, in this city.

## THE DREW-RANKIN COMPANY.

E. G. Stone, who will manage the Drew-Rankin company, says he has booked much of his time for next season. The season will open in August, when a tour of the Northwest and the Pacific coast will be undertaken, under the direction of Al Hayman. The company will travel in a private car to be called "Mrs. Malaprop." *The Rivals* and *The Road to Ruin* only will be played. Manager Stone has been connected with many notable attractions, and the Drew-Rankin company is in good hands.

## A CINCINNATI GIRL'S SUCCESS.

Sidney Worth, who scored a hit as Sue Eudalie in *Blue Jeans* at the Fourteenth Street Theatre recently, has vigor, intellect, grace and self-command and her future is likely to prove very successful. Miss Worth has virtually leaped into her position, for until she appeared at the Fourteenth Street she never played professionally. She is a Cincinnati girl.

## CONRADES.

Manager James Hyde, of Hyde and Behman's Theatre, Brooklyn, who will direct the stellar fortunes of Helene Mora next season in the play entitled *Conrades*, promises a strong company and an attraction that will please the public. His announcement may be seen in other columns of *The Mirror*.

## PROFESSIONAL DOINGS.

James O'Neill and his family are spending the Summer at Greenwood Lake, N. J. His season will open early in September in New England.

R. F. Keith's "continuous performance" idea will be put in operation at the Union Square Theatre in August.

A cheap edition of a manager's theatrical guide, similar in form to the extinct G. K. Guide, will be published next season and issued with corrections and changes every six months thereafter. Such a publication, if reliable, will prove useful to managers and agents.

An effort is making in Boston to form a corporation, with a capital stock of \$400,000, to build a new Music Hall. Subscriptions have been solicited in an appeal to the pride of Boston signed by many leading citizens. The old Music Hall is doomed, it appears.

Variety talent is in high feather this Summer owing to the demand caused by the root garden craze.

A benefit performance, in aid of the *Herald's* Free Ice Fund, will be given at the Windsor Theatre on Monday, July 17, when the comedy, *Tom Sawyer*, will be presented. Prominent vaudeville performers will also appear. The entertainment will be under the direction of Martin J. Dixon. Bayne's Sixty-ninth Regiment Band will furnish the music.

Harry Dall has signed to play the dude for forty weeks in *A Turkish Bath*.

Walters and Rawson, who were jointly interested in *Side-Tracked*, have dissolved partnership. Jule Walters writes to *The Mirror* that he will play this piece in Ohio, Michigan, Kentucky, Tennessee, and all States West and South of these, but will in no way be responsible for any company playing other territory.

Herrmann, the costumer, is making expensive costumes for *A Lady of Venice*, in which Kathrine Clemmons will star. This attraction will be seen at the Fifth Avenue Theatre in February.

The Merrimac County, N. H., Women's Christian Temperance Union at its convention a few days ago adopted resolutions condemnatory of *A Temperance Town*. They denounced the piece as "a misrepresentation of Christian Temperance sentiment everywhere and hostile to it," and the Union pledged themselves to show their disapproval by non-attendance and exerting their influence against it.

E. D. Price has been doing special newspaper work for E. E. Rice the past few weeks.

During the Summer a company will play the towns along the St. Lawrence River. Those engaged for it include William Courtleigh, Maclyn Arbuckle, H. B. Bradley, Charles Bates, Herbert Ayling, Leonora Bradley and Mrs. Griffiths.

The souvenir book designed by E. E. Rice for the 50th performance of 1892 at Palmer's next Saturday evening is a unique souvenir. Mabel Clark, the graceful dancer, has been re-engaged by Mr. Rice for next season.

Early in August the rehearsals of Charles Dickson's new play, *The Prize Winner*, by Henry Dobbin, will begin. The piece is described as a "dramatic comedy." The plot is founded on the law of inheritance in the State of California.

Manager W. A. McConnell, of the successful American Theatrical Exchange, says: "We are now in our twenty-second week and still no dark secrets. Strange, isn't it? Nor have we an attraction of our own. Did it ever occur to you that although rats are cunning animals they are not really intelligent?"

Fanny Denham Rouse is at the Mountain House in Greenfield, Ulster County. She writes that the country never looked more beautiful to her eyes than it does this Summer. Mrs. Rouse is engaged for next season with J. K. Emmet, to appear in Sydney Rosenfeld's new play, *Fritz in Prosperity*.

A circus in distress wins popular sympathy. The circus manager who recently lost a greater part of his show in a railroad wreck in Pennsylvania has been permitted to exhibit his remnants in various towns of that State without paying the usual license fees.

Frank Dayton closed with *The Girl I Left Behind Me* at the Emory Theatre last Saturday night. He has gone to his fishing camp in Maine, where he intends to spend the Summer. He will return the latter part of August. Mr. Dayton and his wife will play in *The Lost Paradise* next season, assuming the parts in which they formerly scored hits.

Harry McDonald, who has just closed season with *The Merry Cobbler*, will sail for England Saturday by the *City of Rome* for a five weeks' visit.

Lansing Rowan has received a number of offers for Summer engagements. It is likely that she will pass the heated term at Cape May.

W. H. Chisholm, manager of *The Man About Town*, Will R. Wilson's farcical comedy, has just signed a contract with the Gillin Lithograph and Printing Company for what is said to be the largest and most varied assortment of lithographic work yet provided for a theatrical organization. The Gillin Company has agreed to print this order entirely from the American lithographing stone, which was recently introduced, and which this house is the first to use.

Among the actresses engaged for *Darkest Russia* are Selma Herman, Kate Alma, and Alma Strong.

The dates for the fairs held under the auspices of the Central Southern Fair Circuit have just been announced. They are as follows: Franklin, Ky., Aug. 30 to Sept. 2; Bowling Green, Ky., Sept. 3 to 9; Murfreesboro, Tenn., Sept. 12 to 16; Fayetteville, Tenn., Sept. 19 to 23; Lewisburg, Tenn., Sept. 26 to 30; Columbia, Tenn., Oct. 3 to 7.

The Arion Singing Society of Brooklyn, E. D., has gone to visit the World's Fair in a body.



## TELEGRAPHIC NEWS.

## Mirror Men Chronicle Summer Theatrical Events.

## CHAT FROM PRINCIPAL CITIES.

Some Professionals Still Entertaining, While Others are Pleasuring.

## HALL BUSY WITH CHICAGO

**His Epistle as News as to Midwestern—Outlying Theatres in the World's Fair City Cannot Compete With the Greatest Show on Earth—Colonel Kate Salisbury's Party—One Will Critically Sit—A Woman's View—Pretty Women Who are Popular—Personal Gossip.**

[Special Despatch to The Mirror.]

CHICAGO, June 26.

Manager Will J. Davis announced to-night that the Haymarket would close next Saturday, at the end of Corbett's second week. Reason: No money in it. I just met Al Hayman and Charles Frohman. They were buying tickets, and start for your town tomorrow.

Franklin Fyles is here with his family to see the Fair. He leaves for Colorado tomorrow, and will find a quiet place in the Rocky Mountains where he will write a play. Charlie French, of Evans and Hoey, is here. The theatres this evening are all crowded to the doors.

Only the theatres in the "down-town" or hotel district are doing any business against the World's Fair, and they all continue to do well in spite of the opening of the exposition every night now until eleven o'clock. Only four nights in each week are given over to special illuminations and fireworks, however, and these hurt the houses some, naturally enough, as the average countryman, upon whom the managers depend now, has a weakness for "sky-rockets" and "burns." The outlying theatres have been losing money right along, and their managers have wisely concluded to shut up shop rather than throw good money after bad.

The new Empire closed its doors Saturday night after a poor business with Spider and Fly, and it is likely that the Academy of Music will shut up for some weeks next Sunday. Thomas Greiner has already closed the Lyceum, and Jo. Baylies The People's. I am given to understand, too, that it will not be long before Havin's, the Windsor, the Clark Street, and the Alhambra will follow suit. The Olympic, in which Kohl and Middleton run a vaudeville show afternoon and evening, is doing only the usual summer business. It is splendidly located on Clark Street, opposite the Sherman House, and adjacent to the Schiller, Chicago, Hooley's, and the Grand, and it is surprising to me that it does not get in the swim now with some strong attraction for the World's Fair season.

When the Haymarket Theatre does not do well it is a pretty sure thing that the other outside houses are weak, and even Champion Joe Corbett cannot do half of his old business there now. He opened well a week ago last night, but has not met expectations in Gentleman Jack. Whether he will continue against the odds I am unable to say. The fact remains that of the regular Chicago theatres the only ones doing well are the Schiller, McVicker's, Hooley's, the Grand and the Chicago, with the Auditorium topping them all and Colonel Haverly doing a comfortable minstrel business at the Casino Eden House.

There are no changes of bill at these houses this week, and the announcements are: America at the Auditorium, Willard in The Professor's Love Story at Hooley's, Sol Smith Russell in April Weather at the Grand, Ali Baba at the Chicago Opera House, The Black Crook at McVicker's, and Lillian Russell in La C. gale at the Columbia. The bills this week at the other houses are Corbett in Gentleman Jack at the Haymarket, Hopkins' Trans-Oceanic company at Havin's, A. F. Pearson's Sue at the Windsor, Corinne in Monte Cristo, Jr., at the Alhambra, Dan McCarthy in The Rambler from Clare at the Academy of Music, and the Kimball Burlesque company in Arcadia at the Clark Street Theatre.

The big outside entertainments, such as Buffalo Bill's Wild West Show and the English Military Tournament at Tattersall's, continue to draw large crowds. Manager Montgomery's Grotto is doing well with a lively society bill, and so is Engel's Opera Pavilion on the North side. Business at the Trocadero is improving. Paquerette and Amann have scored hits, and the introduction of high-class specialties instead of music seems to be paying.

Kirke Lasbelle, the new bridegroom, has resigned his position as press representative at the Trocadero, and will rest until the opening of the regular season. Tom Prior is still business manager of the place, and Joe Kilgour continues as its affable treasurer.

Colonel Kate Salisbury, vice-president of the Forty Club, entertained his fellow members and their friends at the Wild West Show this afternoon. Willard, Massen, Morris, Mordant, Thompson, Scott and a jolly

crowd of professionals were along, and Kate made it lively for the party, which went out on a special car. The spectacle of Edward Freiburger in the Deadwood coach, pursued by redskins, was a sight for god and men.

Nikita, the prima donna who refused to sing at the Trocadero, made her first public appearance here in a concert in Central Music Hall last Thursday evening and scored a decided hit.

Harry Powers, of Hooley's, told me the other day that he was now riding a bicycle. I expressed doubts about it and he proved it to my satisfaction by showing me three new scars on his hands and allowing me to feel the bump on his head.

Gus Kline, the well-known leader, who wrote "A Bunch of Lilies" and other popular songs for "Karl" Gardner, the German comedian, is lying very seriously ill in this city.

Iwanoff, the leader of the Russian dancing troupe at the Trocadero, was presented to several newspaper men the other night by Joe Kilgour, and in the party was a well-known interior decorator. The Russian asked for the cards of each gentleman and asked them all to give him a good notice. The next day he approached Kilgour and said: "I cannot find the paper of your man at the hotel." And he handed over the card of the interior decorator, on which "Wall Paper" was the feature line.

In order to see the Derby Saturday Lillian Russell gave an extra matinee Thursday and Willard gave one Friday, both giving up the usual Saturday matinees. Miss Russell went to Washington Park in style, and Mr. Willard gave the members of his company an outing in a swell tally-ho, the feature of which was the creation in millinery of pretty Marie Burroughs. She and her big, good-natured husband, Louis Massen, spent days and days in looking it up, and Massen said it was one of the most expensive productions he ever played in. He had his reward, however, as his wife was the prettiest woman at the track. She is a Californian, by the way, and figured in the dedication of California's big building at the Fair last week.

Charles Frohman and Al Hayman were among the theatrical people at the Derby Saturday.

I saw Jessie Bartlett Davis at the Columbia Thursday afternoon, looking handsomer and heartier than ever. She was bound for her husband's farm at Willowdale, where Corbett is to train for his fight with Wincell after his Haymarket engagement. She will spend a good portion of her Summer there in rest and recuperation.

Ed McFarland is here to represent Denman Thompson, who brings The Old Homestead to McVicker's soon.

Burlesque and vaudeville continue to flourish at Sam T. Jack's Madison Street Opera House.

Manager Temple has secured the Sunday nights during the rest of the Summer from the German company at the Schiller, and The Girl I Left Behind Me drew a big house there last night. It is likely that The Lost Paradise will be given Sunday nights there hereafter during the engagement. Orrin Johnson, who recently buried his mother, has returned to the cast. His part was well taken in his absence by Emmett Corrigan, who has satisfactorily replaced Nelson Wheatcroft in the heavy part, the latter going East to assume charge of the new dramatic school of Charles Frohman. Odette Tyler was ill for a few nights, but has recovered and is playing her old role. The wife of Alexander Comstock played her part acceptably at two hours' notice.

More Gunst has come.

"Burr" Hall.

## BOSTON.

**Pauline Hall's Company Opens—A New Extended—The New House—Half-Price Gossip.**

[Special to The Mirror.]

BOSTON, June 26.

For the first time in several weeks there is a theatrical novelty sufficient to bring back to town those of the first-nighters who had gone to Summer resorts near by. The occasion was the reopening of the Tremont for its Summer season with the Pauline Hall Opera company. Since the house was closed at the end of E. S. Willard's engagement, the comfortable plush chairs have been replaced by equally comfortable ones of wicker, and the rich, thick curtains have been taken away and in their stead are lattice work screens and light draperies. The interior of the house now presents a delightfully cool appearance, and makes an ideal Summer house.

For the opening opera of the engagement the company gives Amorita, which had never been seen in Boston before to-night. It is cast as follows: Angelo, Pauline Hall; Amorita, Clara Lavine; Perpetua, Rosa Cooke; Fortebraccio, Helen Dunbar; Fra Barnabardo, John E. Brand; Sparacani, William B. Isidell; Lorenza, Jacques Kruger; Patricia, George H. Rolland; Mora, George Trimble; Geromino, George Wade; Ambassador, Albert Jubel; and Castrucci, Al. C. Wheelan.

This is the last week of the Baker Opera company at the Bowdoin Square, and again the organization shows its versatility by presenting a nightly change of bill, opening with Falka. One of the most conspicuous hits made during the engagement was The Chimes of Normandy, in which William Wolff was one of the best Gaspards that Boston has ever seen, and Irene Murphy was a capital Serpentine. The business has been very good throughout the engagement, and Mr. Baker will undoubtedly do well whenever he brings his company to Boston again. It has been arranged at the Park to have The Golden Wedding run extended. It was to have ended last week, but the business

warranted an extension, which may be for the entire Summer. To strengthen the performance a number of novelties will be introduced from time to time. The first addition comes in the Harrison Sisters, who were seen here in Puritania last year and who joined the company to-night.

This is the last week of the Bartholomew's Equine Paradox at the Boston, where the intelligence of the trained horses have been greatly admired during the past week. The house will then be closed until early in August. The horses go to the Bowdoin Square next week.

Myra Burroughs' Burlesques are at the Palace this week. The successful season at this house will close soon.

It looks as if Boston would certainly have a new Music Hall, although the old one bids fair to be sacrificed on the altar of rapid transit. The sum of \$400,000 had to be raised very quickly, as it was necessary for Colonel Hugginson to know where her there would be a place for the symphony orchestra after this season or not. For the first few days of the week which was limited for subscriptions pledges for stock, etc., came in very slow indeed, and it seemed as if there would be a distinct failure in the project, but when the capitalists began to realize the situation, matters changed, and at once time the subscriptions for stock came in at the rate of \$10,000 an hour.

Meanwhile the old Music Hall is filled nightly with the attendants at the promenade concerts which have proved more popular this Summer than ever before. Reginald De Koven will direct the performance of some of his own compositions to-morrow night.

It was a nice, readable story that was telegraphed to one of the New York daily papers last week telling how Dan Daly jumped over the footlights at the Park to punish some Harvard students in the front row who were geying the performance. It was not quite true, for although there was the geying by fresh students who received punishment for their rudeness, it was not inflicted in the theatre but in a neighboring hotel after the performance.

Boston theatrical people have been sending congratulations on two births. Mrs. Emma V. Sheridan-Frye, who was leading lady at the Museum until her marriage, is the mother of a boy, and William F. Mack, of The Golden Wedding, is the father of a daughter.

Arrangements have been made by which the specialties of America at the Chicago Auditorium will be presented at the Tremont during the Summer season. Mlle. Sozo is now appearing in connection with Amorita, while Sadow and the Schaeffer Family will come here later on.

Julius Steger has been engaged to play the principal male part in De Koven's new opera, in which Marie Tempest is to appear next season.

Al. C. Wheelan, of the Pauline Hall company, gave the Boston Press Club a handsome silver water pitcher, which was accepted with resolutions of thanks and which has been greatly admired in the club rooms. Mr. Wheelan became a great favorite with the members of the club when he appeared here with The New Wing last year.

For Prince Pro Tem at the Museum next season George A. Schiller has been engaged for a prominent comedy character. Other late engagements are Clara Barton, Augusta Klaus and Rosalind Rissi, a Swiss singer, who is new to the American stage. The scenery will be unusually elaborate.

Gussie C. Gill, the dancer, received a substantial verdict against the West End Street Railway Company last week for injuries sustained by the sudden starting of a street car. Her father also recovered damages for the loss of her services.

Sydney Chidley, the scenic artist for B. F. Keith's new theatre, has moved to his permanent working quarters in the new house.

He is delighted with the change as all his work thus far has been done in temporary quarters in the old Adams House stables, where, in spite of many drawbacks, he has painted some of the most artistic scenery that has ever been displayed in Boston.

The New South is to open the Columbia's third season Aug. 23, and will be followed by Peter F. Daley in A Country Sport. The Hollis Street will be opened by Rue Jeans on Labor Day, Sept. 4, and its second attraction will be Katherine Germaine in The Fencing Master.

Nat Childs, who has been press agent at the Tremont since its opening, has retired from that position. Mr. Childs will be greatly missed, particularly by the newspaper men, many of whom recall the days when he was a newspaper writer himself on the staff of the Traveller.

Patrons of the Hollis Street will see many strong attractions next season, among them the Kendalls, Nat Goodwin, E. H. Sothorn, Felix Morris, W. H. Crane, Julia Marlowe, Louise Leslie-Carter, Marie Tempest, Johnstone Bennett, Liberty Hall, Daly's, Palmer's, and the Lyceum companies, and Daly's production of Midsummer Night's Dream.

Tony Farrell's new play is now being written by James A. Herne and Edward E. Rose.

The Palace has a strong list of specialty companies booked for its next season.

Pauline Hall may revive La Belle Helene and Madame Favart at the Tremont in addition to Puritania. In the new unnamed opera by C. M. S. McClellan and William Farst she plays the part of an Alsatian boy peddler.

JAY B. BENTON.

## PITTSBURG.

**Old-time Place Presented with Success in the Smoky City—Gossip.**

[Special to The Mirror.]

PITTSBURG, June 26.

The only theatre open is Harris'. Oliver Twist was given there this evening to a large audience. The Nancy Sykes of Ida Robinson was a clever piece of work. Minnie

Egberts was Oliver Twist and gave satisfaction. The balance of the company was fair. Next we had The Two Orphans.

A. M. Golick, of the Bijou, returned from New York, but left for Warren, Pa., last evening.

Manager R. L. Britton, of the Harris Theatre circuit, was in town for a day or two.

E. J. DUNNELLY.

## CLEVELAND.

**A New Summer Spectacle—A Summer Opera Company to Cleveland—The Cleveland Opera Company to Cleveland—The Cleveland Opera Company to Cleveland.**

[Special to The Mirror.]

CLEVELAND, June 26.

Before an audience vast in size and enthusiastic in attention, Pam's new spectacle The Carnival of Venice, opened for the Summer at Cable Park to-night. To say that the production is gorgeous would be but scant praise. There is no question but that it eclipses anything ever given in this city. The scenery is new and beautiful, the ballet young, pretty, and graceful, while the specialties introduced are up to the mark. They consist of the Schroder Brothers, Morton, Reno, and Mack, Harry Park, Jones and Willis, and others. The spectacle will run during the Summer. Those in charge are Robinson and Shippard, managers; H. M. Havaford, business manager; John Henderson, from London, stage manager; Arnold Kralffy, ballet master; James D. Price, representing James Pan and Sons; Col. G. Washington Snow—assisted by the Hon. A. Ananias Hogan—chief prevaricator.

The Casino Opera company, which was billed at Jacobs' Theatre with much flaring of trumpets for all Summer, announce their last week, opening to-night. Falka is the bill. With the exception of Mira Mirella, who is always charming, and one or two others, the company contains no one of special merit.

Wonderland and the Bijou Theatre drew well this afternoon and evening.

I have a sad piece of news to chronicle to amusement-goers in Cleveland, and agents and managers visiting here. We are going to lose Alf. Henriques. Messrs. Brady and Garwood, who control the Lyceum Theatre in this city, have decided to remove him. No one will be more missed in Cleveland theatrical circles.

Messrs. Welfare and Coan, of the Euclid Avenue, are head and shoulders in Sangerfest business.

The new Sangerfest Auditorium opened yesterday (Sunday) afternoon, the massive structure being nearly filled. A fine programme was given by the festival chorus and orchestra.

C. H. Garwood is in town.

The Auditorium of Cable Park is one of the largest in the country, the seating capacity being 15,000.

W. M. GOODRICH.

## ST. LOUIS.

**The Bohemian Girl and The Masque at Great Success—A Summer Stage on a Yack.**

[Special to The Mirror.]

St. LOUIS, June 26.

A change of bill was given at Uhrig's Cave to-night, and The Bohemian Girl took the place of The Chimes of Normandy with all the old favorites in the cast. Charlotta Macconda sang sweetly and acted charmingly the part of Arline, and Gertie Lodge took the part of the Queen. William Pruette made a handsome Count, and his magnificent voice was heard to the best advantage. The Thaddeus of George Lyding was not acceptable, while the characters of Florestine by Ben Lodge, and Devilshoof by Claude Arnsden were well given. The chorus was strong and the costumes handsome. The audience to-night fills the house. Gertie Lodge and Lizzie Gonzales are resting this week.

This week The Mascot is the attraction at Schneider's Garden. The opening performance was given last night, and the Garden was filled, partly because the opera is a favorite and the cast exceptionally strong and partly because the occasion is a benefit given by the Reed Opera company to the Fresh Air Fund for providing outings for the poor children of the city gotten up by the St. Louis Republic.

The part of Lorenza is taken by Harry Brown, who is considered one of the best in it. Stanley Felch plays Rocco. He is excellent. Prince Frederick is well done by Madame Cottrelly. Addie Cora Reed makes a splendid Fiametta, while the parts of Pippo by John McWade and the Mascotte by Ada Somers McWade complete a cast hard to beat.

An error occurred in the transmission of my telegram last week in regard to the clever work of Ben Lodge as Gaspard in The Chimes of Normandy. It did him a great injustice, for his portrayal of the character of the old miser was a fine bit of acting and he was called each night before the curtain.

Mlle. Landolt, the French dancer, who opened at Schneider's Garden last Sunday night met with an accident. She was unable to appear again. She stepped on a tack while performing the difficult toe polka, seriously hurting her foot.

May Baker, who made many friends by her clever acting and charming personality last Summer at the Cave, returned last week to play Serpentine, coming from Little Rock where she has been singing in Summer opera for the last four weeks.

It comes from a pretty reliable source that we are to have another Summer garden and open-air opera here. The Fair Grounds Association at a meeting a short time ago, decided to change the late Zoological Garden into a Summer theatre. It will be in the



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Under the management of HENRY S. HENDERSON.

EVERYTHING ENTIRELY NEW AND FIRST-CLASS.

J. H. CURTIN, American Theatrical Exchange, 1180 Broadway.

For time and terms address

centre of the Fair Grounds and six hundred electric lights lighting the grounds will be furnished by a plant on the grounds. A large stage will be erected and seats for several thousand people provided. It is reported that the new scheme will be in operation in six weeks.

Stanley Felch joined the Reid Opera company this week, and will remain the balance of the season.

Frank McNeary, of Uhrig's Cave, and Manager McWade, of Schneider's Garden, have mutually decided not to give any more conflicting operas during the season.

The Spencer Opera company at Uhrig's Cave raised more than \$50 for the benefit of the Fresh Air Fund.

W. G. Smyth, of Hoss and Hoss, is in town visiting his father. W. C. HOWLAND.

## CINCINNATI.

A Contest in the Elks-As Architectural Firm-Successor of a Winning Theme.

[Special to The Mirror.]

CINCINNATI, June 26.

Bert Howard, a thorough artist and good fellow generally, who was prominently identified with Khea's support the past season, is summering in Cincinnati.

Despite the bitter fight waged against Allen O. Myers at Detroit, that gentleman, who is a resident of Cincinnati, was on Thursday re-elected Grand Secretary of the Elks. Mr. Myers was formerly connected with the *Enquirer*, and his many friends here are jubilant over his election.

A prominent Cincinnati architect is at present engaged in drawing plans for the construction by the Empire Theatre Company of Indianapolis (our own James E. Fennessy and Hubert Heuck being principal stockholders) of a block of six stories on Delaware Avenue to form an L with the Empire Theatre, thereby affording an excellent arcade entrance from the large thoroughfare.

The week's attendance at the Pike with Chimes of Normandy, presented by the Kentucky College of Music company (an amateur organization), as the attraction was, notwithstanding the torridity of the weather, fairly successful from a pecuniary standpoint.

Among the winning horses at Latonia on Friday was "Master Fred," named after the son of Charles F. McLean, secretary and business manager of the Zoo.

The concert at Music Hall on Thursday evening with the Black Patti as the attraction was a dire failure pecuniarily.

Both Coney Island and the Zoo are doing a splendid business during these sultry days.

Interesting items of a theatrical nature are, so far as Cincinnati is just at present concerned, like the proverbial angels' visits—few and far between. JAMES McDONOUGH.

## PRIMROSE AND WEST'S NOVELTY.

Primrose and West, the noted minstrel managers, will send out next August George Wilson's Minstrels, allied with Primrose and West's Comedy Company in a spectacular operatic comedy—Monte Carlo, introducing the famous minstrel comedian, George Wilson, for the first time in a white face. This piece was written by Ed. Marble, and everything in connection with the production will be first-class. A large company of artists, embracing the best talent, singers, dancers and specialists, will surround this star, the foreign amusement centres being put under contribution, and, says the management, "Even China will not be slighted." Everything tending to advertise Monte Carlo will be on an elaborate scale, in conformity with the taste and progressive ideas of Primrose and West. The tour will open in Philadelphia and proceed through the South having the opening dates at many theatres. Large orders have been placed with the Stobridge Lithographing Company for special designs of wall and window work. An orchestra of ten pieces will be one of the prominent features and every member of this will be a soloist. A noted London soubrette, who is a most artistic dancer and singer, has been cabled for and will no doubt make a hit. Monte Carlo may be just what theatregoers are looking for. It promises rollicking fun, pretty costumes, bright music, and pretty faces. Thomas R. Perry, general manager of Primrose and West's attractions, has charge of the booking and reports the time about all filled for the Minstrels and Monte Carlo, comprising about forty weeks for each company.

## QUEENIE VASSAR'S MARRIAGE.

There have been all kinds of stories published concerning the reported marriage of Queenie Vassar, the widow of Harry Kernell, to William Lynch, son of Mrs. T. Lynch, the diamond merchant of No. 1 Union Square. Both Miss Vassar and Mr. Lynch deny that they are married.

The story, nevertheless, seems to be founded on fact. Information reaches THE MIRROR that Mrs. John Kernell, wife of the dead comedian's brother, stood up with the bride at the wedding.

Miss Vassar left her apartment at No. 120 West Thirty-fifth street, in this city, for Asbury Park on Monday.

## AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Franklin Fyles, joint author with David Belasco of *The Girl I Left Behind Me*, has gone to the Rocky Mountains for the Summer to finish a play. He takes a vacation of three months as dramatic critic of the New York *Sun*.

Ida C. Ward is writing a pastoral play of olden days in Virginia, which she calls *Happy-Go-Lucky*. It will be completed and played next season by a company under the direction of a well known Southern manager.

R. A. Barnet, author of 1492, is engaged on a new piece for the Boston Cadets, which will be produced for the benefit of their armory fund at the Tremont Theatre, during the week of Jan. 29 next. A poem by Longfellow furnishes the theme. George W. Chadwick is to write the music.

Frank E. Aiken, having rewritten and strengthened his play, *Against the Stream*, intends to place it on the road next season.

Among the plays produced abroad during the month of June are the following: *The Gladiators*, by T. B. Bannister, at the Theatre Royal, Cardiff, on June 5; *A Ministering Angel*, by Neville Doone and Horace W. C. Newte, at Victoria Hall, Bayswater, England, on June 8; *Leiden*, adapted by Josine Holland from a Dutch play, by A. Feischira De Mattos, at the Comedy Theatre, London, England, on June 2; *The Wheel of Time*, by T. B. Bannister and George Corner, at the Theatre Royal, Stratford, England, on June 5; *Caleb and the Curse*, by S. H. Johnson, at Terry's Theatre, London, England, on June 6; and *The Younger Son*, by R. S. Sievier, at the Gaiety Theatre, London, England, on June 9.

Frank Budman has written a sensational comedy-drama entitled *The Play of Life*.

H. R. Haven's new play, *An American*, is to be produced by Sol Smith Russell during his engagement at Daly's Theatre, which begins on Oct. 9.

T. B. Alexander's new play, *Master Hand*, is to receive its first production at Put-in-Bay, Ohio, on July 27.

E. E. Rose, the well-known stage manager of the Boston Museum, has a play called *Captain Paul* that Frank Cotter has contracted to produce next season. The play is based upon incidents of the war of 1812, and its leading character is a sea rover who saves his half-sister from the plots of a French nobleman. The third act is said to present the most realistic scene ever put upon the stage. This scene will not be described in advance, but it is said to involve a large expenditure of money.

It is announced that In Missouri, the new comedy that Augustus Thomas wrote for Nat Goodwin, will be produced by the latter at the Fifth Avenue Theatre, during the last week in August.

William Young is at work on the English adaptation of *The Queen of Sheba*, the new piece in which Khea is to star next season.

Reginald de Koven's new opera, for which Glen MacDonough furnished the libretto, is to be brought out by Marie Tempest at Buffalo on Sept. 11.

Olaf, a romantic and spectacular play of the tenth century, is to be produced at Niblo's next season by the Rosenfelds.

## MIRROR CALLERS.

Among the callers at the Mirror office last week were: W. F. Henderson, James O'Neill, Lester S. Gurney, W. F. Connor, Emile Hensel, Marcus Moriarty, James Archer, Frank D. Hennessy, Charles S. Burton, Lansing Rowan, Clifford Leigh, James Jackson, Charles W. Butler, Henry Burkhardt, E. G. Stone, Adelaide Russell, Fitzgerald Murphy, Walter Thomas, Sidney Drew, Mart W. Hanley, Lucille La Verne, Robert McWade, Max Hirschfeld, Laura Clifton, Laurent Howard, George Sloane, Hans F. Roberts, Mary Breyer, Mildred Day, Edward B. Adams, Thomas Frost, T. J. Meyers, Margaret Devereaux, Hardie Kirkland, Nellie Page, Lilian Melbourne, Edwin Ferry, Edith Lemmert, Lea Van Dyck, Norman Connors, Jeanne Graves, Earl Browne, Henry J. Sayers, Lee Lamar, Francis Neilson, Maclyn Arbuckle, and Roland Reed.

## GRACIE EMMETT.

Among the promising organizations that will traverse the country next season will be that of Gracie Emmett, who has earned an enviable reputation in her particular line. Miss Emmett will appear in her successful comedy drama, *Kate O'Hara*, with a strong company and other surroundings necessary to make a finished production. Her play is of a higher grade of Irish comedy, without the red coat and the country squire. Miss Emmett can be addressed care of the Springer Lithograph company.

The rent for the McDonough Opera House, Middletown, Conn., has been reduced to \$35 per night for the coming season. Manager A. M. Colgrave is rapidly completing his bookings.\*

## REFLECTIONS.

Ellie Wilton will next season play in Charles Frohman's company presenting *Charlie's Aunt*.

Thomas Q. Seabrooke has rented a cottage at Larchmont Manor.

The season at the Fourteenth Street Theatre has closed.

Charles Frohman left for Chicago on Thursday. He may return to New York this week.

P. J. McCallum, the manager of the Pavilion Theatre, Peak's Island, Me., is pirating *The Shaughraun*.

Edward Hume, last season with McCarthy's Wishaps, has signed to support Edward Harrigan.

Chief Justice Clement, of the City Court of Brooklyn, on Monday decided in the case of Colonel Sinn against Cora Tanner that the defendant is legally the wife of the plaintiff.

De Lange and Rising's *Tangled Up* company closed season on Saturday night. It was the intention originally to continue the play throughout the Summer.

George H. Nicolai, manager of *A Barrel of Money*, is in the city finishing bookings and completing his company. He also represents *A Cracker Jack and Chip o' the Old Block* which will be revived next season with Robert L. Scott as Mage.

Theresa Vaughn will spend a month at Red Bank.

Alexander Salvini will perform in a dramatic version of *I Pagliacci* next season.

Maggie Cline did not appear on the American Theatre roof-garden on Saturday night. On Sunday night she explained that she lost a diamond earring at the races on Saturday, and waited to look for it. Maggie did not say that she found the jewel.

Pollock Andrews and Brabyn announce that managers of theatres who are holding time for the Fred Solomon Opera company, are cautioned against recognizing contracts that do not bear their signature or that of Charles Barton. A fraudulent concern's operations has led to the warning.

Tomasso Salvini will come to this country in August to visit the World's Fair. Alexander Salvini, the son, has given up his contemplated tour of Europe, at the close of which he intended to come back with his father. Manager Wilkison has decided to begin the younger Salvini's tour in August, and has engaged for his support Eleanor Moretti, William Redmond and William Harris.

Ted Marks returned from Europe on Saturday. He has secured several attractions for the Imperial Music Hall, and announces that Albert Chevalier, the London "coaster" singer, will star in this country under the management of Mr. Marks and George J. Kraus, of the Imperial.

Attractions touring the country, when playing Dayton, O., will do well to consult John D. Turner ("Smiley" as he is familiarly known) in relation to transferring scenery and baggage. His outfit will meet all requirements. His office is on Third Street next door to the Phillips House, and he will respond day or night.

Charles A. Bigelow, who has served the public as well as W. T. Carleton faithfully and well, has been re-engaged for next season's principal comedian with the Carleton Opera company. Mr. Bigelow has friends throughout the country.

Adele Ritchie, who sings the role of Bridgette in *The Isle of Champagne* at the Fifth Avenue Theatre, has been engaged by Thomas Q. Seabrooke for next season.

W. B. Gross arrived in New York on Friday.

H. C. Miner has been in town for a week. Richard Harlow will spend his month's vacation from 1492 in Europe.

William Foster, manager of the Foster and Grand Opera Houses, Des Moines, Ia., is in the city for a month's sojourn.

Charles L. Davis has gone to Greenwood Lake to tempt the fish. During his sojourn here he contracted for a launch. In addition to his Pittsburg Theatre he will again present Uncle Alvin next season with a strong company.

The well-known English vocal comedian, Arthur Lloyd, will sail from London with his comedy organization on Aug. 2. He will open his first American tour the latter part of August and will present his own very successful musical comedy, *Our Party*. He comes with the strongest endorsements from Henry Irving, J. L. Toole, Edward Terry, Charles Wyndham, Mr. and Mrs. Kendal, Mr. and Mrs. Bancroft and others prominent in the profession, and as his season is well booked in the best theatres only, his prospects are good.

A large elephant belonging to Harris' Circus broke away during a parade in Chicago last Friday. When James O'Rourke, the animal keeper, sought to bring her into subjection, the elephant struck him with her trunk and broke two of his ribs. She then pursued an independent parade in the stockyard district, but caused no other injury, and was finally captured.

Harry Randolph has been engaged to play Tim in *The County Fair*.

Kendall Weston has organized in Chicago a Summer company, which includes Kathleen Kerrigan, Laura Almosino, Georgia Lewis, W. Brown Smith, Joe Carlin, Frank Nussen and George Edison.

It is now said that Adelaide Prince, who will be leading lady in T. Henry French's American Theatre next season, does not go abroad to join Augustin Daly's forces. She says she is no longer a member of Mr. Daly's company.

A falling piece of scenery at the American Theatre on Saturday night struck William Carns, of 236 Ninth Avenue, the stage door-keeper, cutting open his head and injuring his arm. His injuries were promptly attended to, but at last accounts he was in a critical condition. Helen Dauvray was slightly injured by the scene.

R. S. Spooner, Mrs. Spooner, and their daughters Edna and Cecile, of the Spooner Comedy company, are in New York, where they have been for several weeks looking up new plays and enjoying themselves. Mr. Spooner has bought from Hal Reed two comedies, *468* and *His Little Sister*, which will be added to their extensive repertoire.

E. E. Rice feels confident that 1492, when it returns to Palmer's after a five weeks' vacation, will run there through the Fall and Winter.

The opening of Daly's London theatre has been postponed until Tuesday. The curtain of this new house is woven in rose-colored silk, with gold and silver threads, and is said to have cost \$1,000.

Louis James is spending the Summer at Westport, near Kansas City.

John Maguire telegraphs to Tim Munn that he will arrive in New York from Butte, Mont., on July 3, and will be at Klaw and Erlanger's during July.

E. E. Hume and George Scott have engaged for their new Fine Patrol company Daisy Chaplin, Alice Virtue, Mattie Buford, W. W. Rittner, James Wall, J. W. Burton, J. Dougherty, and A. M. Davis. Their season will open in Boston in August.

Augustus Pitou has engaged George M. Brennan, husband of the late Sadie Scanlan, to play Corigan, the part formerly taken by Thaddeus Shine, in *Mavourneen*.

Edward Miner, son of H. C. Miner, at present business manager of the Fifth Avenue Theatre, will manage Edward Vroom in a starring tour next season. Mr. Vroom will appear in his dual role of Don Cesar De Bazan and Ruy Blas.

Heinrich Conreid will manage the Irving Place Theatre, formerly Amberg's, next season, and it is said he will produce several new operas there. Mr. Conreid is now in Europe on business.

Manager Frank W. Sanger will direct the fortunes of the Madison Square Amphitheatre next season.

Charles F. Chatterton was a passenger on the *Chester*, which was obliged to pull back to port on Saturday owing to an accident in the bay. He sailed on Monday. He goes abroad on business for Abbey, Schoeffel and Gran.

Workmen are transforming the lobby of the Star Theatre and building a new smoking-room.

After a season of forty-four weeks held in Slavery will be given for the second time this year in New York, at the Grand Opera House, on July 3. Martin Hayden, the author and star, and W. N. Lawrence, manager of the company, deserve credit for the energy displayed in putting this production to the front. The second season under Mr. Lawrence's management will begin August 19. The company remains about the same.

Harriet Avery Strakosch sang *Martina* and *Michela* in Carmen with Harich's Opera company last week in Philadelphia. She was specially engaged for these parts. The papers spoke glowingly of her acting and singing.

Tennye Poole and her father, Sydney G. Poole, are spending the Summer at Red Bank, N. J. Miss Poole manages to occupy her time with fishing, riding, sailing, swimming and rowing.

C. L. Pryne, dramatic editor of the New York *World*, who succeeded Blakely Hall in that position last Fall, resigned from the paper on Saturday. Mr. Pryne is a newspaper man of long experience, and his writing is invariably earnest, dignified and discriminating.

Jean D'arlot, a drama by Louis Legendre, has not been approved by the English censor and its performance in London has been forbidden. A. M. Palmer owns the rights of this piece for this country.

Edward Siedle is at work on the properties for Wang, and Ernest M. Gros, the scenic painter, is painting the scenery, which will be built by Henry C. Raymond. The display promises to be more elaborate than has yet been seen in Wang.

Elegant rooms, single or en suite, clean, neat and comfortable, can be had at Mrs. Clifford's, 120 West Twenty-second Street. Special rates to the profession by the day, week or month.\*



## THE WOMAN'S PAGE.

"We Shall Have Kings and Things and Fine Art."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1232 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

## Some Words About the League.

Dear Editor of Woman's Page:

Albeit a rank "outsider," yet as a woman who is sincerely interested in the stage, may I be permitted a little space in the columns of your Woman's Page?

Through the kindness of a professional acquaintance I enjoyed the privilege of being one of the audience at the recent Inaugural of the Professional Woman's League, held in the salon of the Hotel Brunswick. Several things impressed me very deeply upon that occasion. A yearly gathering, like this, when the representative women of the stage are brought together in a mutual ambition to benefit their profession, will be of inestimable value to the theatre as an institution.

The "outsider" (like myself) is here given an opportunity to meet the representative actress in proper person. The "outsider" finds the actress to be a woman of broad culture, generous heart, and infinite grace of manner.

It is a fact that the manner and accent of the average society woman become impressively vulgar and provincial when placed in contrast with the manner and accent of the accomplished actress. That most "excellent thing in woman," a low sweet voice, a refined modulation of tone, a graceful pronunciation, the proper degree of slowness in speech, these are gifts almost exclusively the possessions of the actress. So little attention is given to the cultivation of these attributes by other women, that the most striking intellectual culture is frequently off-set by a vulgarity of speech and accent which completely obliterates it.

Let us hope for a day when women will understand that the most important of all outward attributes in the matter of good breeding are those of accent and voice modulation. Let us hope for a day when mothers will have their children taught to speak correct and refined English before they are given lessons in French and Italian.

In all the social graces, in the art of repose (and repose is the essence of refinement) the cultured actress can well give lessons to the average fashionable leader.

Do you recall the anecdote of the man who strolling through a picture gallery in London, suddenly entered a room where a charming woman seemed to be holding an impromptu court?

"Who is that lady?" the man asked his companion. "I do not know," was the reply, "but from her manner, I should say that she is either a princess-royal or an actress."

But it is not of the superficial manners of these gracious women that I wish to speak.

It is of the nobility of thought, the high purpose, the broad intelligence manifested in the several addresses made before the gathering I have mentioned.

Above all the words spoken upon that occasion the most important and significant were these:

"Above every selfish ambition, above all else connected with the stage, first and foremost comes our duty towards it. We women are the guardians of the honor of the dramatic profession." What a text was contained in the clear and simple sentences! There was no need of the sermon. In an instant the words with all their infinite meaning had sunk deep into every heart. Bacon said that every man is a debtor to his profession. Bacon lived before the day which recognized the independent existence of woman, else he would have said "and the largest debt of all is owed by the actress to the stage."

The theatrical profession is the only profession which is open to supposititious intruders who have the power to degrade it. Therefore, the duty of the actress to her profession is two-fold. Not only does she owe it a life of spotless uprightness; she also owes it a carelessness, a prudence, a dignity in living so marked as to contradict the faintest seeming of moral laxity. In other words, the actress must be more prudent, more rigorous in observing the social laws, and outward conventionalities than any other woman.

If any girl or woman enter the dramatic profession without this responsibility clearly before her, then the stage were far better without her. If her mind be too small to comprehend the fact that the honor of her profession is in her keeping, then she is unworthy to earn her living by that profession.

The popular view is that aside from her work upon the stage, society has no right to question the private character of the actress. In the case of supposititious genius it may be that this generosity is right. At the same time, it is this very "generosity" which has opened the doors of the theatre to notorious women who degrade it.

There are many good and upright girls who earn their bread by singing in the choruses of the comic opera companies. Is it not outrageous that they as a class should be brought under the ban of suspicion because disreputable women find it possible to obtrude themselves in their ranks? We all know the class of women to whom I refer. As a rule they have not intelligence sufficient to warrant their being intruded with lines. Usually they have not the slightest mental qualification for stage work. They are not actresses.

Nevertheless, the brawls of these women, their vulgar quarrels with their protectors, their disgusting escapades are constant subjects for serious consideration in the columns of our great newspapers.

Now that the earnest, intelligent women of the stage are banded together in the Professional Woman's League, may we not hope

for a concerted effort which will "clear the stage" of worthless intruders? A. P.

## A Good-Garden Revue.

Lights, flowers, music and pretty women? A bit of fairyland, transplanted and thriving in the heart of the heated city, a modern Midsummer Night's Dream. Care and trouble are unwelcome here: everyone is lighthearted or pretends to be. Perhaps for a few brief, blissful moments, I too can forget my sorrows. Forget? Ah no, this last disappointment has branded itself upon my memory too deeply. I cannot forget.

I built so many hopes upon the play. I toiled unceasingly so many weary days, finding all the strength needed for my work in ambition's helpful power. Outside of that work what was there of interest or value to me?

I lived in the scenes of the play; its characters were men and women I had known and loved or hated; its plot embodied the story of my own unhappy life. What wonder that it seemed more real to me than my actual existence? My surroundings, the people with whom I came in contact every day were but the vague phantasma of a dream.

At last the play was finished. For a year I had shunned the world, but now it became necessary to seek the men I had so long avoided. Day after day was wasted in futile efforts to find some one brave enough to bring my work before the public. Finally, in despair, I gathered together the scanty remnants of my fortune, I borrowed from everyone, I signed notes, payable Heaven knows how soon! With the money thus acquired, I arranged to produce the play myself.

I was not actuated by mercenary motives. Fame itself allured me only as a means to an end, and that end was to see a smile of approval on the lips of the woman whose "no" had set an eternal seal upon the coffin of my heart.

I wrote the play about her and for her. In my heroine she would recognize herself, with every noble quality of her nature exalted, even idealized. I had written as I could never write again, and my work was meant to be a tribute to her. I longed for success to enhance its value that it might be a worthier offering. No fatuous hope that she might regret her past indifference had part in my desire. All that I wanted was her pleasure and her appreciation. I wished her to know that one who loved her had centred all his ambition in her memory, since memory was the only thing in which he could consecrate his work.

The first night came at last. Club men and society women, interested in everything but the stage: critics, serene in a belief in their own infallibility, men from whom I had borrowed money, and who came to see if public approval of my play would warrant their renewal of my notes, these were the faces that greeted me as I took a hasty survey of the house. But after that first glance, the throng became an indistinct mass to me, for she was there, and then I could see no one else.

The curtain rose—but why linger over the humiliating details of that night, or of the days that followed? Failure, ridicule, financial ruin, what were they to me? They are not the sorrows I long to forget. But, oh, the anguish of hearing her mocking laughter, as I followed her from the theatre. Perhaps, had she known I was so near, some kindly word of pity might have fallen from her lips. A word, that would have lightened my crushing weight of grief. But no, the sneering accents of her voice came to me through the murmurs of the crowd.

"Was ever failure so complete? Why would he try to write? He knows nothing of the world, and no gleam of talent brightens the darkness of his ignorance. He was always too ambitious. I knew him once, long ago, and even then he aspired to—to things as far above him and as unattainable as literary fame." And then it was she laughed, while I passed on and out into the sombre silence of the night.

But this is no place for melancholy brooding. I came here to be merry. Lights, flowers, music and pretty women. But the intensity of the shadows is so much greater than that of the light, and the flowers are scentless. There are discords in the music and lines of care on the women's faces. What of that? Why listen so critically, why look so closely?

Let me play my part in the farce and smile as gaily as these others. Who knows what grinds their hearts conceal? Who sees the ghosts of vanished dreams that cluster round us, one and all? But oh, the memory of her laughter, it rises above the tender notes of flute and violin, it rings in my ears unceasingly, it will haunt my soul forever!

## As the Mercury Shines.

The rosy hues of these bright June days will deepen ere long into the glowing crimson of July.

We have already had several of the "hottest days in twenty years," and in all probability we shall have a great many more. Therefore, it behooves us to turn our attention to those friends in need, mull gowns, parasols, shade hats and fans.

Here is a good idea for those whose attire must needs be subject to their pocket books. Have your dressmaker exercise her ingenuity in making a silk slip for you. Slip is the accepted term for a garment consisting of a waist and skirt to be worn under various ethereal fabrics.

It should fit as well as though it were to be worn outside everything else. Select a color that suits you for this dainty and useful lining. Suppose you choose pink; it will serve as the foundation for half a dozen lovely gowns. One may be of black tulle, another of white lace, a third of pink mull, a fourth of écarlatte, and a fifth of Nile green organdy. The pink lining serves for all, thereby materially reducing the cost of your wardrobe.

One of Madame Henriette Niel's latest

"creations" has a pink silk slip of the kind described. Over it is to be worn, on occasions, a filmy gown of creamy mull with cross-bars made of pale blue threads. The general tone of this outside gown is blue, the cream color sinking into the insignificance of a mere accessory.

The effect of the rose color through the mull can be likened to the glow of dawn in a cloudless Summer sky.

## What Not to Wear.

At the opening of the roof garden on the new American Theatre, last week, there were a great many professional people.

By far the best dressed women present were actresses, and the worst dressed men were to be found among the fragile fledglings of "society."

The roof was so crowded it was impossible to see everyone, but from where I stood I counted no less than a dozen of these "chappies" radiant in evening dress and—ruffled shoes!

There's a Russian prince on the roof, disguised as a waiter and when his eyes fell on the frightful combination of which these twelve young men were guilty, he nearly dropped his tray.

"Great St. Peterski!" he cried; "In my country, Siberia would be thought too mild a punishment for such barbarism."

## Cries of Joy.

In one of "Gyp's" earlier novels, there is a bit of concentrated philosophy worthy reincarnation in the pages of THE MIRROR.

A supper party is in progress. The host is a parvenu whose ignoble birth weighs heavily upon him. To counteract the influences of heredity, he suppresses every natural emotion, hugging the vain delusion common to men of his class, that nullity and lifelessness are the outward evidence of good breeding. Consequently his supper is a dull affair and his guests are bored. One of them complains that the occasion lacks gaiety and is unduly decorous.

"Mais," dit M. Moray, (the host). "Je ne pense pas qu'il soit nécessaire de pousser des cris de joie?"

His guest replies: "Moi si! J'aime à pousser des cris de joie."

The subject may seem trifling but, after all, what is the average life but an aggregate of trifles?

We suppress our "cries of joy" too often. Americans are beginning to take their pleasure as seriously as Englishmen. Good form is too frequently mistaken for good sense.

Good form is well enough in its way, but it is not everything. It does not embody all that is desirable in life. The Anglomaniac's vacuous stare approaches perilously near imbecility. Stolidity and stupidity are closely allied. Intelligence and appreciation go hand in hand, but of what avail is appreciation unless it be publicly expressed?

We do not laugh enough. Laughter rubs out wrinkles. If we are miserable we haste to acquaint the world with our woes. If we are happy we keep silence selfishly. Tears ease the heart; why repress them? Laughter gladdens the heart; why suppress it? "Let us eat, drink, and be merry," not because we "die on the morrow," but because we have a long stretch of life before us, and to make that life a blessing to others as well as ourselves, let us be lighthearted while we may, and let us make our happiness so evident, others will bask in its reflected brightness and echo our "cries of joy."

## Answers to Correspondents.

C. H. VAN B.—Your letter has been forwarded to the author of "At the Fountain." We await his reply.

F. M.—We have several articles on hand dealing with the matter to which you refer. They will appear in due season. Watch the Woman's Page.

H. T.—Impertinent personalities are excluded from this department as well as from every other part of THE MIRROR. Interesting items of a dignified nature, regarding actresses or anything of interest to professional women, will be promptly and carefully examined. If unavailable, they will be returned to their writers, when accompanied by stamps for that purpose.

## FRANK DANIELS' VILLA.

Frank Daniels' villa and grounds at Rye, N. Y., are being added to each Summer. Last week an adjoining plot of twenty acres was purchased, and this, with other valuable improvements, contains a small lake fed by a spring brook. This Mr. Daniels will stock with the best specimens of fish. His home is noted for characteristic decoration. It has many interesting curios collected from Mr. Daniels' travels, and the quality of the wines and liquors that stock its cellars is noted. Larchmont, with its fêtes and regattas, is within a few minutes' ride of Mr. Daniels' villa. He has selected a most desirable location from a financial point of view also, as his property faces on two roads—the Old Boston and the New Boston Post Road.

## APRIL WEATHER'S ORIGINALITY.

Here are the facts as to the reports that Clyde Fitch's April Weather is simply a re-vamping of Dion Boucicault's A Tale of a Coat, both written for Sol Smith Russell. Mr. Russell asked Mr. Fitch to rewrite Mr. Boucicault's play. Mr. Fitch started out to do so, but the scheme of another play in the same atmosphere suggested itself to him, and he then wrote April Weather on his own hook under contract to Mr. Russell.

## HENSHAW AND TEN BROECK.

Henshaw and Ten Broeck, who have just closed a successful tour extending from Maine to California, are in the city. The Nabobs will go out next season in a second edition, with everything new except its title. The new edition is by William Gill, and it will have a plot which is said to be very funny. Mr. Henshaw and Miss Ten Broeck will, in fact, be seen in a new style of work.

## Right's New Play.

Edwin Milton Royle, the author of Friends, writes to a correspondent in this city that he has just completed a new play. "When I left New York," he writes, "I had two subjects in my mind for dramatic treatment, and most of my thoughts had been given to the theme involving a psychological study, and it was my intention on arriving home to develop this."

"However, my mind played me a rebellious trick, and would linger in the vicinity of the other theme, so I finally gave in."

"I have now been home three weeks. Before I left New York I had only the scenario for the first act written. In three weeks' time I have written a scenario for the remaining three acts, and brought the entire play to completion."

"I never worked so fast nor so easily in my life. Labor is usually the criterion of value, and I fear for the value of this effort because it has caused me no trouble."

"It is understood that this new play will in no wise interfere with Mr. and Mrs. Royle's continued connection with Friends, which goes out on its prosperous career in September."

## TO THE WORLD'S FAIR VIA B. &amp; O.

GOING VIA WASHINGTON AND RETURNING VIA NINGARA FALLS.

The Baltimore and Ohio Railroad has placed on sale at its offices throughout the East excursion tickets to Chicago, good going via Washington and returning via Niagara Falls, with the privilege of stop over at each point. These tickets are valid for return journey until November 1st, and are not restricted to certain trains, but are good on all B. & O. trains, and permit holders to travel via Pittsburgh or via Buffalo. By either route passengers cross the Allegheny mountains, 2,000 feet above the sea level, amid the most picturesque scenery in America. Sleeping car accommodations may be reserved in advance upon application to nearest B. & O. ticket office.

## LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on Monday or within application. Letters addressed for 10 days, and undelivered will be returned to the post-office. Circles and correspondents included.

Appleton, Geo. J.	Fleming, W. W.	McEwen, W. W.
Adams, V. B.	Granger, W.	Masson, Anne
Anderson, W. C.	Gilman, Carolea	McRae, Mrs. Jolly
Archer, Edith	Graham, Fred C.	Moore, Mrs. T.
Beth, Miss	Graves, Jennie	Madell, A.
Bowers, W. C.	Ginsler, J. K.	Maries, Joseph
Brady, W. A.	Gill, William	Martens, Carl
Buckley, Ed.	Gora, J.	McNell, Nellie
Bryer, W.	Grand Opera Co.	Mason, Jack
Buckner, J.	Hawley, Frank V.	Manola, Marion
Burton and Willard	Hopner, H. Jr.	Marks, R. W.
Bry, J. Scott, Jeanette	Hobson, Miss Lou	McNell, Edward
Bridley, Florence	Hamilton, Mary W.	Newell Brothers
Bateman, Victoria	Hawley, Eileen	Parley, R. J.
Butler, Alice	Hawson, Carl A.	Polk, J. B.
Brown, Sam	Hartford, Edwin	Phelps, Lon
Brown, Karl	Hartnett, Julia	Pearson, Henry
Bonner, Marjorie	Henderson, W. W.	Reed, H. E.
Bates, Wilbur W.	Hayden, Wm. K.	Rankin, Ellis
Berthold, Eamon	Hawson, Ralph	Rankin, Ellis
Barton, Harry C.	Hughes, James S.	Rush, Isadore
Bell, Dugie	Hawson, Wm. H.	Ridder, Frank
Berrell, Judith	Hawson, Wm. H.	Sees, H. H.
Barnard, Frank H.	Hawson, Wm. H.	Shaw, Alice J.
Brown, Fanny	Hawson, Wm. H.	Shaw, Alice J.
Chapman, Edythe	Hawson, Wm. H.	Shaw, Alice J.
Cantley, Lawrence	Hawson, Wm. H.	Shaw, Alice J.
Crowell, Joseph	Hawson, Wm. H.	Shaw, Alice J.
Clifton, Maria F.	Hawson, Wm. H.	Shaw, Alice J.
Clifton, Orson	Hawson, Wm. H.	Shaw, Alice J.
Clifton, Lily	Hawson, Wm. H.	Shaw, Alice J.
Clemens, Clay	Hawson, Wm. H.	Shaw, Alice J.
Congers, Joseph P.	Hawson, Wm. H.	Shaw, Alice J.
Campbell, Charles	Hawson, Wm. H.	Shaw, Alice J.
Clark, Charles	Hawson, Wm. H.	Shaw, Alice J.
Cunning, Ethel	Hawson, Wm. H.	Shaw, Alice J.
Castle, James W.	Hawson, Wm. H.	Shaw, Alice J.
Cochran, Rose	Hawson, Wm. H.	Shaw, Alice J.
Coleman, Thomas	Hawson, Wm. H.	Shaw, Alice J.
Chase, Hettie E.	Hawson, Wm. H.	Shaw, Alice J.
Chapley, Francis	Hawson, Wm. H.	Shaw, Alice J.
Cadens, Louise	Hawson, Wm. H.	Shaw, Alice J.
Carroll, Kate	Hawson, Wm. H.	Shaw, Alice J.
Cantor, Nat	Hawson, Wm. H.	Shaw, Alice J.
Clifton, Maria F.	Hawson, Wm. H.	Shaw, Alice J.
Day, Miss J. Floss	Hawson, Wm. H.	Shaw, Alice J.
Dodd, Henry S.	Hawson, Wm. H.	Shaw, Alice J.
De Shied, Howard	Hawson, Wm. H.	Shaw, Alice J.
Douglas, Byron	Hawson, Wm. H.	Shaw, Alice J.
Dodson, Ben. F.	Hawson, Wm. H.	Shaw, Alice J.
Descon, Viola	Hawson, Wm. H.	Shaw, Alice J.
DeShied, Walter	Hawson, Wm. H.	Shaw, Alice J.
Edwards, Charles	Hawson, Wm. H.	Shaw, Alice J.
Elliot, Arthur	Hawson, Wm. H.	Shaw, Alice J.
Evans, Evelyn	Hawson, Wm. H.	Shaw, Alice J.
Edwards, Emily	Hawson, Wm. H.	Shaw, Alice J.
Carl, Graham	Hawson, Wm. H.	Shaw, Alice J.
Ely, Edgar	Hawson, Wm. H.	Shaw, Alice J.
Fild, Al. G.	Hawson, Wm. H.	Shaw, Alice J.
Fawcett, Annie C.	Hawson, Wm. H.	Shaw, Alice J.
Fans, Charles	Hawson, Wm. H.	Shaw, Alice J.
Fur Simmons, J. J.	Hawson, Wm. H.	Shaw, Alice J.
Ford, James	Hawson, Wm. H.	Shaw, Alice J.
Forest, John	Hawson, Wm. H.	Shaw, Alice J.
Farrance, Lulu	Hawson, Wm. H.	Shaw, Alice J.

## A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.	
AUDITORIUM	American
ALHAMBRA	Comique
ACADEMY OF MUSIC	Comique
CASINO	Haydn's Minstrels
CHICAGO OPERA HOUSE	Alhambra
COLUMBIA	Alhambra
CLARK STREET	Alhambra
GRAND OPERA HOUSE	Alhambra
HAYMARKET	Alhambra
HAVEN'S	Alhambra
HOLLY'S	Alhambra
HOPKINS	Alhambra
MCVICKER'S	Alhambra
SCHUBERT'S	Alhambra
WINDSOR	Alhambra
PHILADELPHIA.	
GRAND	Hinrichs Grand Opera
BOSTON.	
BOWDOIN SQUARE	Bartholomew's Equine
PARK	Baker Opera Co.
THEATRE	The G. L. W. Co.
WASHINGTON.	
ALHAMBRA'S	Johnson's Comic Opera
NATIONAL	Shaw's Comedy Co.
BALTIMORE.	
HOWARD AUDITORIUM	Auditorium Opera Co.
ST. LOUIS.	
SCHUBERT'S GARDEN	Reed Opera Co.
URBIS CAVE	Spencer Opera Co.
ST. PAUL.	
GRAND	Jacob Litt's Stock
METROPOLITAN	Wilbur Opera Co.
MINNEAPOLIS.	
BIJOU OPERA HOUSE	Jacob Litt's Stock
SAN FRANCISCO.	
CALIFORNIA	Robbie Gaylord
NICKERBOCKER	Maine and Georgia
DENVER.	
THEATRE	Richard Marshall
DATES AHEAD.	
Received too late for classification.	
AFRICA (Rich. Harris and Thatcher, mngs.): Oakland, Cal., June 27, 28, San Jose, 29, 30, Stockton, July 1, Sacramento 2, 3, Portland, Ore., 4-6, Seattle, Wash., 7-11, Tacoma 12-15.	



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## THE LATEST STRONG MAN.

The representatives of the press were invited, with a show of mystery, to attend Saturday's matinee of 1492 at Palmer's and see the new strong man who would eclipse Sandow, Sampson, John L. Sullivan, James Corbett, and, in fact, every strong man known to history.

The strong man exhibited at Palmer's was really a wonderful fellow. His chest was as big as a barrel and his arms were covered with huge muscles. His legs were absolutely weighed down with strength.

His name on the playbills is Sandup, and as seen on Saturday he bore a striking resemblance to Sandow. He had a similar stoupe moustache and crinkly hair.

He lifted cannon balls labelled 50,000 pounds and he held at arms' length two full-sized men. Finally Sandup, without any concern, permitted a saw-horse to be placed over his recumbent frame. Upon the saw-horse was tilted a sea-saw, and over the sea-saw gambolled horses.

It should be added that the cannon balls were hollow, the men held at arms' length had wires attached to them and extending into the flies, and that the horses were of canvas and contained young men.

Sandup is Walter Jones, whose extremely clever specialty performance as a tramp in 1492, has put him at once into the front ranks of variety entertainers. E. E. Rice saw him appearing in the melodrama, The Pulse of New York, and engaged him at once. Rice and Jones should be mutually grateful.

## PRIMA DONNA WAR IN CHARLESTON

Max Hirschfeld, musical director of the O'Neill Opera company, called at the Munson office on Saturday. He had just arrived in the city from Charleston, S. C., where the company had closed unexpectedly and unhappily.

Said Mr. Hirschfeld: "I, Arthur O'Neill engaged me to be musical director and to have absolute sway in selecting and producing the operas for his company. He did not live up to his agreement. The trouble was caused by the fact that I was unwilling to have Nina Bertini sing more than I had planned originally; whereas Mr. O'Neill overstepped his position, was in front of the house, and attempted to have her sing on evenings for which I proposed that Agnes Delaporte should sing.

"It was simply a feud between two prima donnas. John Maroso, the musical critic of the Charleston News and Courier, championed Miss Bertini. The fact is that one singer was as popular as the other. It made no difference to me personally which of them sang the more, but I was unwilling to be dictated to when, according to contract, I was in command.

"The week before last I resigned. Mr. O'Neill refused to pay my salary. I have brought suit against him through my lawyer in Charleston upon whose advice I acted throughout the trouble.

"The company was a fine one and included such well-known singers as William H. Hamilton, Archie Ling, Charles Bigelow and Arthur Seaton. The season is closed, and by Monday the members of the company will have reached New York."

## ROLAND REED'S PLANS.

Roland Reed has been enjoying himself at his home near Morningside Park in Harlem since he closed his season six weeks ago. He prefers his lares and penates to clubs or Summer hotels, and he has probably the finest actor's residence in this city.

At four o'clock on Saturday Mr. Reed took part in laying the corner-stone of the Morningside Presbyterian Church, in which he is a candidate for trustee. Mr. Reed was a liberal contributor to the church fund.

"I have produced four new plays in four seasons, and all have been peculiarly successful," said Mr. Reed to a Munson reporter, "but in spite of that I shall open my next season on August 21 at the renovated Boston Museum in a new piece by James Connor Roach. I believe that an actor should be constantly bringing forward new material.

"What is the name and what is the nature of Mr. Roach's play? I don't really know. I can only tell you that it is almost finished, and that the author will read it to me next week.

"I am going to the World's Fair on July 3. My party will include my daughter Florence, Isadore Rush, Carrie Rush and Carrie Whyte.

"For next season I have re-engaged the members of my old company, with one or two additions. Mrs. Mary Myers, a splendid old woman, and Maude Monroe, who was with Jefferson two seasons, will be with me. Miss Monroe is an ingénue I am proud to have secured."

## DENVER CAN'T SUPPORT OPERA.

The Broadway Opera Comique company ceased to exist on Sunday last. A "syndicate" of wealthy Denver men were behind this organization, but they have come to the conclusion that Denver will not support comic opera in Summer, and so they have shut down on the season at the Broadway Theatre there.

The company are indignant at their treatment. They went to Denver from New York, rehearsed for two weeks without salary, paid for their sleepers out and four days' living en route. After paying four weeks' board and sleepers and meals back to New York they will have three weeks' salary to show for their time and labor. This is especially hard on the chorus people.

The company included Madame Sobrino, Maude and Hilda Hollins, Thea Doiri, Julia Simmons, Jennie Reiffarth, Grace Vaughan, Gertrude Clarke, Hope Curtis, Dixie Wickham, John Reiden, Harry Corson Clarke, Charles Campbell, Arthur Earle, Charles Shackford, Charles H. Jones, stage manager,

Carl Wegern, director, and a chorus of thirty.

Harry Corson Clarke telegraphs The Munson pathetically: "2,300 miles from Nick Engel's, and 1,000 feet above Coney Island."

## NO ROW, SAYS MISS BATCHELDER.

A story was published in the New York Herald on Sunday to the effect that Fanny Batchelder, of Edward Harrigan's stock company, had written an article in an Eastern, Mass., paper, in which she made disparaging remarks about soubrettes and their habits. Emma Pollock and Ada Lewis claim that the article was aimed at them.

According to the Herald, on Saturday night, when the company closed its season at the Park Theatre, Brooklyn, Miss Pollock and Miss Lewis went to Miss Batchelder's dressing-room to take summary vengeance, but Miss Batchelder had been warned and had fled.

In this connection Miss Batchelder has this to say to The Munson: "In my article I mentioned neither Miss Lewis nor Miss Pollock. I do not understand why they should feel hurt by it unless, as the saying goes, the 'coat fits' them.

"Please deny that we have had a quarrel or words on the subject. I consider it beneath my dignity to 'fight,' especially with my sisters in the profession, be they chorus girl, soubrette, or leading lady.

"Trouble—if there be any—comes from my asking Miss Lewis why she wore a yellow straw sailor hat instead of a black wooden Tam o' Shanter which she had always hitherto worn in The Molligan Guards' Ball. The play is supposed to take place in February. I wear a little fur cap.

"I told Miss Lewis the straw hat spoiled the character. Whereupon I was told to mind my own business. This rather surprised me, as I had been asked my opinion many times on this or that subject.

"In fact, I have always considered Miss Lewis as a friend—as I consider any woman that breaks bread with me."

## THE MANAGER TO BLAME.

The disbandment of Madame Janauschek's company last week in Chicago has given rise to certain newspaper reports which, in justice to the actress, should be contradicted. It has been asserted in print that she was responsible for the premature closing. This is false. Madame Janauschek's manager, Frank D. Hawley, was solely responsible.

Hawley left the company in the lurch in Chicago owing them two weeks' salaries. He was in arrears, also, to the star, who was to receive a certain sum weekly, but who in point of fact had not received that guarantee but one week during the entire season.

M. B. Leavitt, manager of the Windsor Theatre at Chicago, did not wish to have his house closed through Hawley's departure. He asked Madame Janauschek's leading man, Edmund Collier, to assume responsi-

bility for the salaries of the company. Mr. Collier informed Mr. Leavitt that if he would guarantee one week's salaries the company would play. This the manager declined to do, and so the theatre was closed.

Madame Janauschek was in no respect responsible for Hawley's acts.

## NORA MACHREE.

Clara Coleman, surrounded by the best company obtainable, will go on tour next season with the Irish comedy-drama, Nora Machree. Miss Coleman is among the best that have yet assumed leading roles in Irish comedy. She is not only clever but painstaking and enthusiastic in her work. With her able management there is no doubt that she will be one of the successes of the coming season.

## MATTERS OF FACT.

Lee Van Dyke has just returned to New York. She is a pupil of Madame Marchesi of Paris. She was over last season with The Bostonians, engaging Maude Marston in their production of Robin Hood at the Standard Theatre.

Hattie Harvey has accepted Fitzgerald Murphy's new play, Old Jug, in which she will star next season. Albert Grover and Burridge, of Chicago, are painting the scenery.

The whistling soloist, Anna Leah Dickinson, with Bill's float last season, may be engaged by a first-class comedy or concert company for next season. Address, M. L. Griffin, 7356 Tugan Street, Pittsburgh, Pa.

Laura Claron recited at the Castle at Hoboken on Saturday, June 27, acquitting herself with great credit.

C. R. Gardiner will rent out his plays, Only a Farmer's Daughter, Zoro, The Magic Queen, and He, She, Him and Her at a low figure to a responsible party who can secure twenty-five weeks' season. He will furnish scenery, costumes and printing.

George F. Hasbrouck, who has for three years successfully looked after the business interests of Maxon's Fair Rebel company, is at liberty for engagements the coming season as manager or agent. Mr. Hasbrouck has for fifteen years been favorably known in the profession as actor, vocalist and business manager.

Notwithstanding many rumors to the contrary, Branch O'Brien has not yet signed for next season. He may be engaged as advanced agent by addressing him at 20 West Twenty-ninth Street.

There are still a few open dates at the Amusement Hall at West End, Long Beach, during July and August. They will no doubt prove profitable as this popular resort is always crowded with amusement-lovers during these months. Managers desiring time should address at once George Harts, 255 West Twenty-second Street.

May Loranger is at liberty for juvenile roles. Her address is 275 Adams Avenue, E., Detroit.

The success of the operas produced at the Tivoli Opera House is largely due to the excellent stage management of George E. Lusk. The press of San Francisco speaks very highly of his work.

Max Hirschfeld, having closed his season as musical director of the O'Neill Opera company, may be engaged for the Summer and next season.

Elizabeth Marbury has a spectacular play in three acts and ten tableaux by Victorien Sardou which she will sell to responsible parties. She has also several new comedy-dramas by foreign authors.

Marcus Moriarty is at liberty for next season. He may be addressed in care of the agent at 20 East Twenty-fourth Street, New York.

A strong romantic melodrama, admitting of elaborate setting, is for sale. Address St. Marc, this office.



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## WARNING!

Dangers of theatres throughout the country who are holding time for the

### Fred. Solomon Opera Company,

Are cautioned not to recognize any contracts unless they bear the signature of the undersigned or Charles Bates. It has come to our knowledge that a Mr. L. E. Wood has attempted to book a New York Casino Company, with Mr. Solomon at its head. Such bookings are fraudulent and unauthorized.

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#### REFLECTIONS.

Captain J. H. McAndrews, of Buffalo, has completed a comedy-drama. He may call it *Prison and Madhouse*. He will tour it next season, he says, with a backing of \$15,000. Col. J. F. Miliken is booking the route.

C. H. Garwood, representing the Whitney, Brady and Garwood circuit, is in the city with headquarters at 1227 Broadway.

One of the important new attractions for the coming season is *A Cracker Jack*, written by Herbert Hall Winslow and to be produced by E. D. Starr, Brady and Garwood. The play is termed "a sensational comedy surprise," and has two novel mechanical effects. *A Cracker Jack* will open its season at Detroit on Sept. 3 and play cities almost exclusively.

Ella Carleton, the dancer, has opened a music hall which she has called *The Imperial*, at Coney Island, for the summer.

Lillian Aldred has been engaged by Harry Crandall for his *Busy Day* company.

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